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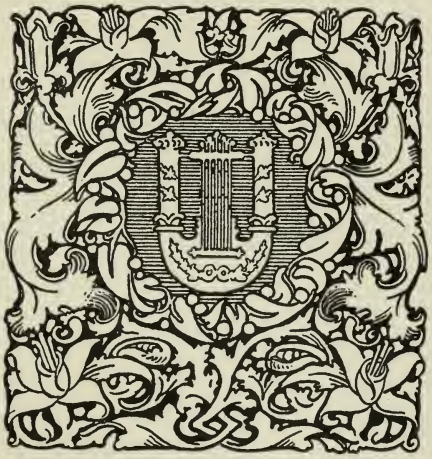
Music in the Home

An aid to parents and teachers in the cause of better listening

by

Anne Shaw Faulkner

Author of "What We Hear in Music"



Ralph Fletcher Seymour
Chicago

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Many of the chapters in this book are based on articles, which have appeared in the educational numbers of the New York *Musical Courier* and in a series which were published by the Chicago *Sunday Herald* during the past year.

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FOREWORD

In my long and varied experience as lecturer on musical subjects before clubs and schools, I have frequently been told by members of my audience: "You know I am not musical, but I love music." It seems to be a very well defined theory that unless one can claim some technical accomplishment in music, one has no right to acknowledge even a love for the art, or to claim the right of being "musical." It has always seemed to me that one who loves music is really often more truly musical than are some artists, whom God has given a pretty talent for reproduction, but who have not the true understanding of the music which they are trying to interpret.

We have had in America for so many years the wrong idea as to music, that it is hard for us to realize even today that it is not an art to be approached with sighs and tears any more than it is something we must technically analyze, before we listen to its message. When it is realized that music has been in the past a most important factor in the history of the world's civilization and that it may be correlated with all our knowledge of the other arts, we are then ready to listen as the truly musical should.

Many mothers and teachers ask me: "At what age should a child begin to study music?" I always reply: "When your child has learned to listen to music in the home and has learned to love good music, he will want to learn to play or sing good music."

It has always seemed to me such a pity that we have made our eyes do so much more work than our ears. Is this perhaps the reason for the increasing need of glasses among our children? Is it responsible for the lack of attention in the family circle as well as at school? Have we sacrificed one sense that the other may be over-developed?

In these days, when the spoken drama is being so largely superseded by the moving picture, it is self evident that the ears of our children will require more careful training than ever before. How is this easier than by teaching them to listen to good music in the home? But there are many parents who do not play or sing. Yes, but how few of them realize that the player-piano and the phonograph were not invented solely for the purpose of amusement, or to serve as accompaniments for the dance. It is quite possible through the medium of these so-called "Mechanical" instruments to bring all of the greatest musical literature, interpreted by all the world's greatest artists right into our home circle.

It is the purpose of this book to serve as a guide to those parents and teachers, who desire to make the home study of music a vital part in the general education of their children. It will be possible to obtain practically all of the illustrations which are suggested, in the form either of rolls or records, should the actual performance of the music be too difficult for any member of the family.

It is my great pleasure to dedicate this book to the humble parent, who loves music and is therefore musical!

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Chapter I

The Home Education of the Music Listener

MUSIC is no longer considered as a luxury in our homes. It has become a necessity, which is recognized by rich and poor alike as one of the most important impulses for better living.

At the present time there are more musical instruments in the homes of America than in those of any other country in the world. This is especially true regarding the so-called "mechanical instruments," such as the player-piano and the phonograph, which have made good music available in every home in our land. Yet the majority of these instruments are used merely as playthings of the moment, instead of in their proper capacity as the medium for a wider and better knowledge of the true beauties of musical literature. Few parents seem to realize that by a judicious use of these instruments in the home circle a broader intellectual horizon will be opened to their children, not only in music, but in a truer appreciation of all that is beautiful in art.

In the majority of our homes, music is considered as apart from general education, instead of as a part of the knowledge of every well educated man or woman.

The average American has a very unfortunate attitude toward music: in that he considers it is impossible to learn to listen to the art, unless he can technically reproduce the compositions for himself. This has erected a barrier, which has kept many good listeners and true music lovers fancying that they can only enjoy the so-called "popular" music. Now this is an entirely unnecessary and absurd condition, for it really should be no more unnatural for us to use our ears than it is to use our eyes.

A technical training is not necessary to insure an appreciation of the great works of art, although we are all willing to concede that it will aid greatly toward a better understanding. Yet how few of the many real lovers of architecture, sculpture, painting and literature would ever be able to create these masterpieces themselves! They have the power to appreciate the work without the technical skill necessary to reproduce it. Why then should we feel that we cannot enjoy good music unless we can play or sing ourselves? It is partly because we have never realized the importance of training our ears to listen; and also because we have had a serious handicap in not being able to ask questions regarding the music that we have heard. If we learn to listen to good musical compositions in our homes we will soon find that their

true message may be understood and appreciated even if our fingers or our voices are not technically equipped to perform the music.

One of the most interesting phases of psychology is the pleasure which anticipation brings. If one becomes familiar with a musical composition how quickly each tone is anticipated before it is actually produced. And, if our first model has been a good one how quickly we instinctively know whether the repeated hearings are well done.

One of the first instincts of a child is to imitate, and it is the duty of the parents to see that the example before the youthful mind is worthy of imitation. Therefore, when the child begins to realize the true importance of music, he will desire to overcome the technical difficulties, that he may be able to reproduce the musical message for himself.

To any child, music can be made the most fascinating of all arts or it can become the most difficult and tedious. Let us remove the purely technical difficulties by teaching the children, first how to listen to music, and by bringing to them all the fascinating stories of imagination and fancy which music can so easily portray.

Not only can there be developed a sense of rhythm, balance and form by the proper listening to music, but story and legend will become newly alive. Not only will the beauty of tone be recognized, but the hearer's growing ability to catch variations of sound will result in better spelling

lessons and far better English, Latin, French and German lessons than ever before.

The first thing that a listener must remember is, that when music speaks all other voices must cease. It is not alone for future concert-goers that this principle is good, it is an excellent maxim for the home circle. The child, who really learns to listen, learns to pay attention, has more respect for what he hears, whether it be conversation or music.

There are no school studies, that can be made more fascinating than geography and history, yet few parents seem to realize how much music can aid in making these subjects vital and real. At school, children are no longer taxed to remember long tables of exports and imports, but by means of story and picture, the stereopticon and often the moving picture, facts and dates become clearly defined to the childish comprehension. Yet the home influence of music can help to carry these messages even farther. The national music of each land should be known just as well as its boundaries and cities. In after life, is it a knowledge of the population of the principal cities of Norway that is to give the greatest pleasure, or the mystic charm of the Norse legends, as they have been reflected in the music of her folk, and by her great composers, Grieg and Sinding?

The history of civilization is absolutely reflected in music. The days of Israel, of Greece, of Rome, the Crusades, the Renaissance, Elizabeth's golden reign are only a few of the many chapters of history, which may become again alive through the

listening to music. The compositions which belong to these periods can easily be given to the youthful student at home, at the time he is studying the topic in the school room, yet much of it can be taught him even before school days begin.

Many well-meaning parents begin a child's musical education, by taking him to concerts and recitals. Unfortunately few parents realize that the questions, sure to arise in childish minds, must be answered before the concert is heard. There is no greater torture for a child, than to be forced to curb the torrent of questions, which arise from seeing or hearing something new. In an art gallery, a child may be able to vent his enthusiasm and his questions can be answered, but in the concert room he is forced to be quiet and to stifle all the intelligent interest which has become awakened within him. Music becomes an evasive enigma, which in most cases is never really understood.

It is now possible for the youthful concert-goer to learn to know what he is to hear in advance, and to listen to the music in his own home where he may ask all the questions he desires and may learn to know the real meaning of the music. He may also become acquainted with the personality of the artist that he is to hear. In fact it is possible for him to become so familiar with the greatest artists of the day that he can compare their own individual styles, and the meeting with them in the concert room becomes a non-forgetable event. What dreams will arise in the childish imagination! What longings to imitate the great models before

him! The child, who learns to listen to good music will desire to learn to play or sing good music and much of the drudgery of practicing torture will be eliminated.

Theodore Thomas once said: "Popular music is only familiar music." We should make all the great music of the world so familiar to us in our homes that we may bring to all the American concert halls from all American homes a true appreciation for the really worthy "popular" music.

A child should be interested in good music in the home just as soon as his consciousness is awakened and his sense of correlation established. He must of necessity begin to study the language of music in the simple language which he, himself, understands; but let him always feel, even in the first simple lessons that music is as tangible as sculpture or painting. As you surround him in the home with the best in art, so should the music that he hears be really *good* music. Let him learn to know the meaning of the truest and the best in musical literature.

Lord Lytton told us: "the Nine Muses are one family," but we have long regarded music in the light of the unpopular step-child, because we have never been taught to use our ears in the same manner as we have our eyes. If we but try, how easily we may bring music into its proper place as the greatest pleasure of the home as well as the greatest aid to the proper realization of all that is beautiful in every art.

Chapter II

The Language of Music

THE most natural impulse in the human race is imitation, and the child's language and habits are early formed by imitating what his parents and teachers are saying and doing. So, the first impressions of music are obtained by a child through the power of imitation, the stories that music can tell, or the pictures that music can paint.

We speak of music as a "universal language" but we rarely realize how this language is constructed, or what its true message can be. We are so apt to be over technical and analytical, that often in trying to listen too much, we lose the real message that music should bring to us.

Let us first consider the simple elements of music's language and then see how music's message can be conveyed through them.

Of the three elemental parts of which music is constructed,—rhythm, melody and harmony,—the first to make a direct appeal to youthful minds is rhythm. Even a baby is attracted by the recurrence of sound, while the actual feeling for rhyth-

mic motion has ever been recognized as an influence in the quieting of youthful nerves. The older child is attracted to rhythm in a more aggressive way, the beating on a drum making a direct appeal to the simple barbaric impulse of childhood, but this phase of rhythmic expression becomes but noise, unless it be linked with true beauty of melody and harmony and a child can quickly learn to differentiate between them.

As all compositions must have all three of these elements, it will be well to have a clear idea as to their exact meaning before attempting to distinguish them, as we listen with our children.

Rhythm is the systematic grouping of sounds in time units; in one sense the rhythm is the metre of music and bears the same relation to time, that metre in poetry, does to quantity. No matter how originally the time units might be divided, rhythm would be exceedingly tiresome if the same tone were to be constantly reiterated, therefore it is necessary for a succession of musical tones to be heard, although they are governed by rhythm. Such a succession of tones is what we know as melody. Melody is heard in only one voice but when several voices are heard simultaneously, we have what is called, harmony. Harmony is the term applied to the science of arranging these several tones that are sounded together, so that they make a combination that is pleasing to the ear. It will therefore be easily understood why it is practically impossible for rhythm, melody and harmony to be dissociated, although it is often noticeable when we

listen to music, that one element overshadows the other two.

One of the first lessons in listening should at once make apparent the difference in the three elements and give a child a definite feeling for rhythm, melody and harmony. You can make this clear, even to children of kindergarten age by the use of three records. First, the actual bird song (that recorded by the caged nightingale has proved to be most satisfactory), follow this by a whistling record, which although a bird imitation, is in the definite rhythm of a waltz; last comes a record about a bird, either the aria from "Perle de Brazil" or "Sweet Bird" from Handel's "Il Pensieroso." Explain to the children that first we will hear the actual bird, it is like having before us a real living bird; then we are to have a picture of the bird and then a story about a bird. What is the difference between them? The children instantly see that when the first simple song of the bird is imitated in music another element is added, and, having chosen a record in which the rhythm is clearly defined, there is little difficulty in hearing the difference between the two. In the last record the chord harmony makes a distinct impression, and the children are also intensely interested in the imitation of the bird by the flute, and by the voice and flute as they imitate each other. It is something definite to listen for and a step has been made toward the possibilities of music as a universal language.

There is another test which also serves to bring out this point clearly; we will listen to four more

records, this time, all of American music. First the "Gambler's Song" of the Blackfeet Indians, in which the simple rhythmic reiterance becomes almost monotonous; next, a group of Navajo Indian songs in which different rhythms, peculiar to the American Indian can be distinctly noticed; then the beautiful song by Charles Wakefield Cadman "From the Land of the Sky Blue Water." In this song the composer, who is one of the best authorities on the music of the Indians, has used an Indian theme, and has shown us how exquisitely beautiful Indian melody can become in modern usage. For the last record we will choose one of the Negro Spirituals sung by the Tuskogee Institute boys. The remarkable use of the high close harmonies to be heard in "Live a Humble" or "I Want to Be Like Jesus" will certainly give a clear idea to children of the true meaning of harmony.

Just as genre paintings always make the strongest appeal to youthful minds, so the music that tells a story is always the first to make a definite impression on young listeners. For the kindergarten or primary group, there are numberless songs and short instrumental compositions, which tell us a story, or imitate in music some animate or inanimate thing—but how? What is it in the music that tells of a mother rocking her baby? What is it that makes us feel that we are in a boat? Or a swing? Which element depicts the busy whir of the spinning wheel? The gallop of the horse? The fluttering of butterflies? Rhythm, always ever present, is the most natural force which we

have in music and is therefore the easiest for the childish mind to comprehend. It can be brought to his consciousness by means of listening to records and player rolls, or by mother's simple songs and pieces on the piano, but just as soon as it is possible he should be encouraged to reproduce it for himself, with his own little hands.

But there is a difference in lullabies, there is a difference in boat songs. Let us listen to three cradle songs, "Wiegenlied" by Brahms; "Bohemian Cradle Song" by Smetana; and "Cossack Lullaby," an old Russian folk song. The rhythm of the rock-a-bye is present in all three, then what is the difference between them? Are the mothers of the three countries alike in their mother-love and the way that they hold their babies? Yes. But do they speak the same language? Do they and their babies wear the same style of clothes? No. Another element has entered, to become, with the rhythm, an equal force, and this element is melody and the melodic difference to be noted in the music of different lands.

The same idea can be worked out with boat songs. "Santa Lucia" the Neapolitan folk song may be contrasted with the charming song of Grieg's "In the Boat" or the tragic sorrow of the Russian "Song of the Volga Boatmen." Then there are the songs telling of the pirate chiefs, and yet, as an underlying element in them all is the ever present rhythmic feeling of the rocking of the boat on the waves.

Butterflies, bees and birds can all be visualized for the child in music by means of the simplest rhythmic development, but when mood pictures are to be painted the elements of melody and harmony must be taken into serious consideration, for they will frequently overshadow the rhythm. What is the difference between a "Spring Song" and an "Autumn Day"? Possibly the rhythm may be almost identical in two compositions of this character; what, then gives us the joyful, happy feelings of the spring, and what the melancholy of "the saddest days of the year"? It is the melodic and harmonic construction of these works that plays the important part. It is interesting to see how easily a child will recognize this and how naively he will describe it.

A well known and justly popular instrumental composition, "The Peer Gynt Suite No. 1" by Grieg, will serve as an excellent illustration of the elements of music. This work is composed of four short numbers, entitled: "Morning"; "Aase's Death"; "Anitra's Dance"; "In the Halls of the Mountain King." In "Morning" melody is the most apparent and the repetition of the simple melodic phrase, gives an excellent picture in tone of the first rays of pink morning light, as they spread through the entire horizon and the sun lights up the world. In "Aase's Death" Grieg portrays the tragedy of the death of the good old mother, and it is natural that the harmony is the most apparent element used in the composition. "Anitra's Dance" is obviously a rhythmic expres-

sion and one can almost see the graceful dancer of the desert, as she circles about the infatuated Peer Gynt. "In the Halls of the Mountain King" describes the uncomfortable hours that Peer Gynt spent pursued by the imps and the elves in the abode of the king of the Dovre Mountains. It is a most remarkable example of rhythmic reiteration, the short phrase being repeated with ever growing intensity.

The child likes best either music that is very gay or music that is very sad, in this he but reflects the taste of the grown-up, but he should learn from his earliest experiences in listening that the character of a musical composition is established by the accentuation of one of music's elements.

In musical history we will find that the evolution of musical instruments began with the beating on drums and tom-toms, by the barbaric races; then men began to try and imitate the voices of nature, with the means that nature had herself provided, the horns of beasts which were duplicated in metal, and the softer voices of nature's reeds; last, we reach the culmination of development, in the vibrating of attuned strings, the greatest and truest of musical instruments. So, in musical listening we pass through much the same development; first, attracted by rhythm, then by melody, we learn to appreciate the true beauties of harmony, and to know that each one of the three elements of music is of equal importance in the building of a musical composition.

Chapter III

What Music Tells Us

WE have found that the three most important elements of the language of music are rhythm, melody and harmony. Let us now see if we can discover how these are used in the message that music brings to us. When we listen to music we find that it speaks in many ways and that often our own mood is reflected in the music that we hear. But after all there are certain differences that are clearly apparent to every one and therefore there must be some definite principles on which music is constructed, which we must learn to differentiate.

When we listened to the three lullabies, we found that no two were alike in melodic contour. What was the reason for this? Do you remember that we spoke of the difference in the dress, customs and language of these three mothers? Each one came from a different land. So we shall find that the music of each nation has its own particular language, and that rhythm, melody and harmony are in each musical speech, just as nouns,

verbs, prepositions and adverbs are to be found as the basic elements of all language. But there is a difference in the music of the various peoples of the world, just as there is a difference in their speech. This difference is called Nationality, and we designate as national all those peculiar rhythmic and melodic changes, which are to be noted in the music which comes from certain localities and peoples. For example, the music of Scotland is easily recognizable because of a peculiar rhythmic effect, known as the "Scotch Snap," and also because many melodies are restricted to the use of a five or six tone scale; both of these peculiarities being due to the influence of the bagpipe, which was for so many years the national instrument of Scotland.

All language has form and each sentence has a subject and a predicate. We also know that in poetry each line must balance and that certain words must rhyme. When we write a composition in school, we know that we must follow a definite formal outline. In fact all the other arts must have form and balance. We do not care to hear music that does not sound finished or complete. So, it is quite apparent that Form is a principle, which is absolutely essential to music. Form in music is the definite pattern on which all musical composition is built. All dances such as jigs, waltzes, minuets, gavottes, etc., marches, songs, and the larger forms of instrumental music: overtures, sonatas, quartettes, concertos and symphonies are examples of form in music.

All musical compositions must have form, although in some the musical message overshadows the formal pattern. As an illustration of this let us first note the accent and rhythmic feeling of the march by listening to the stirring "Stars and Stripes Forever" by our American "March King," John Philip Sousa. A march is a pretty definite form; yet when we hear the five following marches by Richard Wagner; each tells its own definite story.

1. A wedding procession.
2. A band of pilgrims marching to Rome.
3. A procession of knights and their ladies entering the hall of a castle.
4. A group of happy townspeople led by the pompous burghers of the town.
5. Procession of the Knights of the Grail who come into their castle carrying the Holy relic.

Now play the marches from "Lohengrin"; the two from "Tannhauser"; "Die Meistersinger," and "Parsifal." It is not necessary to play them in the order that they have been described, for you will find that a child will be able to tell at once which music fits each march.

We therefore have found that music is also able to give us a pretty definite description. This style of music is classified as Expression, and it exists in two different types; the music that is poetic in conception, which is designated as Poetic Expression, and the music which imitates or describes, which is called Program music or Descriptive Expression. In Poetic Expression pure melodic

thought is the chief consideration of the composer. Sometimes a work of this style has a title, but the real meaning of the composer is left largely to the fancy of the hearer. (See Chapter 7, page 62.)

Descriptive music is the name given to compositions that paint a definite picture or tell a story in tone, through the medium of musical imitation of some animate or inanimate object. The composer designates the meaning of his composition by giving it a definite title. Naturally, most of the song literature is classified as descriptive music; but instrumental music of this kind is designated as Program music. (See Chapter 8, page 77.)

Now let us listen to several instrumental selections and see if we can tell which principle is illustrated in each. For the example of Nationality, we will hear the "Second Hungarian Rhapsody" by Franz Liszt, the great Hungarian pianist, who was so desirous that the world should know the beauties of his native land that he wrote fifteen of these Hungarian Rhapsodies. They were originally written for the piano, but owing to their great popularity, they have been arranged for many different combinations of instruments. In these Rhapsodies Liszt makes use of the peculiar rhythms and characteristic melodies of the Hungarian Gypsies. There are two distinct types of dance in Hungary; the slow, majestic "Lassen" of the Magyar nobility, and the more animated "Friska" which is taken from the "Czardas," the national dance of the folk. Liszt begins his Rhapsodies with a "Lassen" and follows it by a "Friska,"

alternating between the two. The Second Rhapsody is the most popular of the series; it follows Liszt's customary pattern, the theme of the first "Lassen" is taken from one of the best known Hungarian songs, which is entitled, "Hungary My Treasure."

Let us now hear an example of Nationality in a song. There are a great many selections to choose from, but we will listen first to one in which the rhythm is distinctive. The "Tarantella" is the most popular dance song of Southern Italy and takes its name from the city of Tarante in the old province of Apulia. There is a curious old tradition regarding this dance song, that anyone bitten by a tarantula spider could be cured, if they would dance the "Tarantella" until they were overcome by fatigue. The "Tarantella" is still sung by the dancers, who accompany themselves with the castanets and tambourines. The tempo constantly increases until the dancers are exhausted. The best example of the "Tarantella" is that arranged by Rossini, and there have been several excellent records made of it by well known singers. Another type of Nationality in song is the ever popular "Loch Lomond," an example of the Scotch folk song, which dates back to the days of the Jacobites (early eighteenth century). This song is a typical Scotch air, being built on the old six tone scale, the seventh tone of our regular scale being entirely absent from the melody. Lomond Lake is the largest in Scotland and is known as "The Queen of Scottish lakes." Ben Lomond, the highest of

the Scottish Highlands, towers at the head of the lake. There have been many explanations as to the meaning of the words of this song. It is popular tradition that it was the song of a proscribed fugitive and the lines "I'll take the low road" seem to indicate that he must travel by hidden roads back to the meeting place, "On the bonnie, bonnie banks of Loch Lomond."

As a popular example of Form in music we will hear first the famous Strauss waltz "On the Beautiful Blue Danube." It seems hard to realize, as we listen to the infectious gaiety of this dance, that it was written in 1866, soon after the Battle of Koenigsberg, when the entire city of Vienna was saddened and depressed. Strauss originally wrote this composition for a male chorus, but it never became popular until the "Waltz King" played it with his own orchestra. America heard it first in 1867, when the great Theodore Thomas gave it for his American audiences. Since that day it has been acknowledged as the most popular waltz of the entire world.

For the vocal illustration of Form we will also hear a Waltz; the charming "Waltz Song," from Gounod's opera "Romeo and Juliet." This song is sung by Juliet in the first act of the opera, the scene of which takes place in the ballroom of the Capulet palace. After she has been presented to her guests by her father, Juliet sings this waltz song in which she voices her delight at thus meeting her friends.

Poetic Expression is to be found in so many examples of both the instrumental and vocal schools that it is hard to make a definite selection. Mendelssohn was one of the first composers to realize the importance of pure beauty of tone, therefore, it is not surprising to find the principle of Poetic Expression in almost all his compositions. His "Songs Without Words" are a number of short pieces for the piano, which, although they bear titles, such as "Spring Song," "Sorrow," "Consolation," etc., are not Program music, because they do not tell definite stories in tone, but suggest the poetic quality of tone. Possibly the most popular of this series is the beautiful "Spring Song," which serves as a well nigh perfect example of the principle of Poetic Expression.

There are also very many songs that illustrate this principle of Poetic Expression. Let us, however, hear something we already know; so we will choose the Brahms "Lullaby" as our example of poetic thought in vocal music. As we listen to this beautiful melody a picture arises in our fancy of a mother rocking her child. No more simple and exquisite use of the cradle song is to be found in all song literature.

We have already discovered that when Descriptive music is written for instruments the term "Program music" is given to the composition. This type of musical writing has been very popular in the modern school. Most of the modern composers have called their works of this character "Symphonic Poems." As an example of

Program music a symphonic poem entitled "Danse Macabre" by the French composer Camille Saint-Saens, is excellent. This music was inspired by a poem by Henri Cazalis, who has modified the old legend of the "Dance of Death." As the composition begins, the bell strikes the hour of midnight; Death then begins to tune up his violin; from their tombs the skeletons appear; the rattling of their bones is heard as they begin their uncanny dance; the waltz becomes more and more animated; a musical caricature of the famous Latin Hymn for the dead, "Dies Irae," is played; the cock crow announces the coming of dawn; the grewsome revelers disappear.

As we have already remarked, in a certain sense all songs tell us a story; but some songs are so definite in their powers of description that they are at once classified as examples of Descriptive music. Such a song is Schubert's "Erl King." Schubert was the greatest of song writers, and in this song he has chosen for his story a poem by Goethe, one of the greatest of dramatic poets. It is therefore not surprising that the "Erl King" should be regarded as one of the best illustrations of the Descriptive ballad, or song. The story tells of a father who is riding on his horse with his child before him, through the storm on a dark, windy night. The boy cries that the "Erl King" is following after them. The father tries to calm his fears; he tells him that he sees naught but a cloud. The child insists that a soft voice is singing to him of the joys to be found in the Erl King's

domains and begging him to come and play with the beautiful maidens there. His father assures him that it is only the voice of the wind that he hears. As the child becomes more and more terrified the anxious father rides faster and faster. But alas! when he reaches his home, he finds that he is holding in his arms the dead body of his child. Liszt has made a wonderful transcription of this song for the piano. If you listen carefully you will find that you will be able to distinguish in the music the voices of the father, the child, and the Erl King.

Sometimes two or more of the principles are of equal importance in a composition. Of course Form is always present, but two good examples that show Form and Nationality of equal prominence are: "Swedish Wedding March" by Sodermann, and "Habanera" from "Carmen" by Bizet. In the first the Form of the march is distinct and definite, but the Nationality of the composer is also stamped on the music. All of Bizet's opera of "Carmen" is typically national in character. The "Habanera" (see page 97) is, however, one of the most important of the Spanish national dances, therefore, when Carmen sings this famous dance in the aria in the second act of the opera, one naturally thinks of the Form as well as the Nationality of the composition.

It is but natural that many of the folk songs should reflect the principle of Poetic Expression as well as Nationality; two excellent examples are: the old Welsh love song "All Thro' the Night,"

and the beautiful Hawaiian melody "Alohe oe," which latter is at the present time holding an important place in popular favor.

It is also easily to be understood that national music can be Descriptive. In fact one of the most popular conceptions of the modern national composer is that he can best describe the legends or history of his native land by the use of the folk song or folk dance. An excellent example of this is to be found in the song by Schumann, "The Two Grenadiers;" this song is a setting of Heine's poem which tells of two French grenadiers, who are left in Russia at the time of Napoleon's retreat from Moscow, and of their attempts to return to their own land. The use of the "Marseillaise" gives a remarkable idea of the love and patriotism of these soldiers for their native France. This is an example of national composition which is the work of a composer of another land, for although Heine and Schumann were both Germans, they have caught the real national feeling of French patriotism. Another illustration of Description and Nationality is to be found in the overture "Finlandia" by the Finnish composer Jean Sibelius. In this work the composer has pictured the beauty of Finland's scenery, and the passionate heartaches and struggles of her people, who have been for so long the vassals of autocratic Russia.

Sometimes the Form becomes of equal importance with the Nationality and the Poetic or Descriptive principles. An example of Form, Nationality and Poetic thought is the "Bohemian

Cradle Song" by Smetana, the first great composer of the modern Bohemian School. An illustration of Form, Nationality and Program music is Tschaikowsky's great Overture 1812, which tells of the fatal attempt of Napoleon to reach Moscow. The dread and fear in the hearts of the Russian people is described at the beginning of the overture by the use of the old Hymn "God Preserve Thy People," this is given out by the basses; then the "Marseillaise" Hymn as depicting the varying fortunes of the French is heard; the Russian national Hymn "God Save the Czar" is then sounded by the brasses, and the battle is described by the conflict between the two national hymns. To depict the retreat of the French, "God Save the Czar" is played as a hymn of triumph at the close of the overture and a clever imitation of the bells of the Kremlin, pealing forth the victory of Russia.

It is certainly a very simple matter to apply these four principles and their combinations to all the music that you are hearing, and you will find that every composition reflects at least one of these principles and that after you have learned to listen for them, it makes the hearing of music much more interesting.

Chapter IV

The Architecture or Form of Music

WE have found that of the four principles of music, Form is always present, even if it is sometimes overshadowed by the other principles. All compositions must, however, conform to some definite pattern, just as every other great art work must do and it is naturally very important that we learn to distinguish some of these simple forms or patterns, because by so doing we will find that the listening to music becomes a much simpler matter.

Music has frequently been compared to architecture. One writer has called architecture "frozen music." Possibly the chief similarity between the two arts lies in the fact that Form must be the basis of both, no matter how elaborately it may be afterward embellished.

We all know that the simple form of the plain square developed in architecture into the marvelous Gothic Cathedral, with its multiplicity of details, all worked out to form one perfect whole; so in music, the simple folk song develops into the most elaborate of instrumental forms, the fugue.

When one reads of the development of music, one finds that music and architecture have much more in common than the mere ground plan or pattern. But in speaking of the architecture of music we mean the importance of the Form, and we must learn to listen for the Form of the composition as well as the message which the music is to bring.

We have already compared music to language and have found that music has a speech of its own that is constructed on the same principles as every other language. In studying grammar one often wonders if its rules are made simply that they may be broken. So, in the following through the different patterns of music, we will find that Form seems only to exist that it may be changed or adjusted to suit the needs of the composer.

Just as the smallest child will recognize jingle and rhyme, so in music, he feels the need of balance. As in our childhood we loved best the tales in which reiteration plays an important part, so in our musical development we like best the music where the theme is given frequent repetition.

The orderly arrangement of the three elements of music—Rhythm, Melody and Harmony—gives the definite Form or pattern for music, for the repetition of certain short melodies gives to music the same balance that rhyme does to poetry. Music must have its phrases so arranged that they form the sense of a question and answer, in the same way that the subject and predicate do in a grammatical sentence.

Let us take the familiar old Welsh song "All Thro' the Night" and see how the three elements are worked out to build a definite pattern. It will be helpful to look at the actual printed music as one listens to this song, for it will make it even clearer if one can see the form as well as hear it. We give here the Walter Maynard translation of the words:

A. (Love, fear not if sad thy dreaming,
(All thro' the night;
A. (Though o'er cast, bright stars are gleaming
(All thro' the night.
B. (Joy will come to thee at morning,
(Life with sunny hope adorning,
A. (Though sad dreams may give dark warning,
(All thro' the night.

Let us consider first simply the words alone; the first two couplets and the last one have practically the same meaning; we will call them A.; the third couplet brings a new idea; we will call it B. The last line of each of the A. couplets is the same, in fact, the second A. couplet is practically a repetition of the first. In the B. couplet the two lines rhyme.

Now let us listen to the music. The first phrase fitting the words "love, fear not if sad thy dreaming" is answered by the phrase, "All thro' the night," which bring a complete ending; the second couplet A. is an exact repetition of the first, but the music for the B. couplet is different; the two phrases here are so similar that they preserve the balance, but we do not have the feeling of com-

pleteness and finality and we feel the need of another musical phrase to complete the sense, so A. is again repeated, bringing a complete ending. In music the terms "Complete" or "Full Cadence" are used to designate this feeling of tonality, which is felt at the end of the A. couplets, and the unfinished feeling is called an "Incomplete" or "Unfinished Cadence." It is the harmonic relationship of tones, which produces this feeling in the cadences. There is much the same idea in the construction of a sentence in grammer. Take this sentence as an example: "The man is planning to buy a piano." "The man is planning" is the first phrase and it is incomplete; if it were music it would be called a half-cadence; the sense of the sentence must be made complete by an answering phrase "to buy a piano," which brings a complete ending, and in music is the same as a "full cadence." Now let us note the Welsh song again. The first phrase A. "Love, fear not if sad thy dreaming," is incomplete, but the phrase "All thro' the night" completes it and brings a full cadence. The same idea is repeated in the second A. couplet; in the B. couplet both phrases are incomplete and are brought to their complete ending by a repetition of the A. couplet. This makes the simple pattern of this folk song A. A. B. A. This is one of the most popular of the folk song forms; other well known folk songs that follow this same model being: "Comin' Thro' the Rye," "Drink to Me Only With Thine Eyes," "Loch Lomond" and "The Minstrel Boy."

Some of the old folk songs are balanced by the repetition of A. and of B., the second B. being brought to a full cadence. The pattern then becomes A. A. B. B. The Neapolitan boat song "Santa Lucia" is a good example of this form; here each of the A. phrases ends on a half-cadence, but the B. phrases which follow end on a full cadence, and the B. is simply repeated, that the balance of the parts shall be maintained.

A number of the oldest folk songs were in the form of A. B. A., though this is the pattern which is found more often in old dances. When the folk danced, one group danced first, then an alternating group, then both groups together; usually the first group were accompanied by two instruments, the second group by three, hence the name "Trio" was given to the second or alternating dance. That is the form which is still found in minuets, waltzes and marches today. Some of the very early folk dances followed the song patterns, A. A. B. A. or A. A. B. B., this being especially true of the Court dances of the seventeenth and eighteenth centuries. In many of the composed dances, such as those in the works of Bach, the Minuets by Haydn, Mozart, Boccherini and Beethoven, the general plan of Dance-Trio-Dance (A. B. A.) is used; it is preceded by a short introduction and ends with a short coda. Each of these parts will, however, be built on its own pattern; the Trio usually being a slight variation in form from the first dance, while the return of the first dance is usually an exact repetition of the first.

One of the most interesting of the early patterns of the dance also had its origin in the song. This is the form known as "Rondo" which originated in the old custom of singing Rounds, the first voice beginning with a new musical theme as the second voice began the first melody. When this was duplicated in a form for the dance it existed in several different patterns, the most popular being A. B. A. C. A. The first melody A. is followed by a contrasting melody B., then A. is repeated, a new melody C. enters and then A. is again brought back for a complete ending. This form is a very popular one in verse. We quote a little poem by H. C. Bunner to illustrate a perfect miniature Rondo, in verse form:

A. (A pitcher of mignonette
(In the tenement's highest casement:
B. (Queer sort of a flower pot, and yet
A. (That pitcher of mignonette
C. (Is a garden in Heaven set,
(To the little sick child in the basement,
A. (That pitcher of mignonette
(In the tenement's highest casement.

The Rondo was a very popular form among the early musical composers, and there are several that should be known in every home. One of the earliest to be found in use among the folk is "Sellinger's Round," which the present-day English composer, Cecil Sharp, has arranged in a remarkable manner. One of the most popular of the early Rondos is "Amaryllis" by Ghys, this is an excellent example of the A. B. A. C. A. pattern.

Then there is the lovely Rondo by Couperin entitled "The Carillon of Cythera;" in this composition the composer imitates the bells of Cythera, and we have not only the Form, but the principle of Program music to hold our attention as we listen.

We have considered only the most essentially simple of the patterns of music, the larger forms we must learn to distinguish at some later time. There is, however, one precaution, which we must remember every time that we listen for Form in music. DO NOT BECOME OVER ANALYTICAL. Any great art work, be it literature, architecture, sculpture, painting or music can be hopelessly ruined by being dissected and never being reconstructed. This is particularly true of music. After listening for the formal pattern of a musical composition never leave it without again hearing the work in its entirety. Never feel that each division of the composition must come as a distinct shock to your consciousness; that you must be able to tell instantly which is A. or B. or C. It is far better never to notice any pattern, than to spend your time, while listening to great music, trying to decide as to the divisions of a composition. But if you will take a few simple patterns and listen to them carefully, you will find that the sense of balance and form enters your mind almost sub-consciously and that it will aid you greatly in listening to all music.

Chapter V

The Importance of Nationality in Music

WE have already discovered that one of the most important of the fundamental principles of music is Nationality, and that it is possible to express each one of the other three principles in the domain of National music. As all the larger forms of music have been developed from the simple folk dances and folk songs, we will therefore listen to folk music first, because it is in some respects, the most important phase of our listening development.

There are several different types of national music, which we must learn to recognize; the Dance Song; the Folk Dance; the Legendary Folk Song; the Composed Folk Song; the Patriotic Song, and National Composition.

The first form to claim our consideration is the "Dance Song," which was sung by the dancers as an accompaniment to their dances and later played by the instruments, becoming the "Folk Dance," from which the early instrumental forms were

evolved. Good examples of the Dance Song are: "St. Patrick's Day" and "Wearing of the Green," the Irish dance songs still in use today; "Tarantella," Italian; "On the Bridge at Avignon," French; "Dixie Land," American.

The earliest dances came originally from the daily life of the folk, they naturally express all the customs and occupations, as well as the festivities of the people. Many of the old dance songs were descriptive of the work of every day. Such dances as "Gathering Peascods," English; "Reap the Flax" and "Weaving Dance," Swedish; "Shoemaker's Dance" and "Tinker's Dance," Danish, are excellent examples of this. The festivities and customs of the people are reflected in such dances as these: "Carrousal" (Merry-go-round), Swedish; the "Sword Dances" of Scotland and the "May Pole Dance" and "Morris Dances" of England. Then there are the dances which are typical of certain lands and peoples, such as the "Czardas," Hungary; "Mazurkas" and "Polonaises" of Poland; the "Schottiches" from Scotland; the "Horn Pipes" of England, etc.

The next department of national music is the "Legendary Folk Song"; these songs are usually the work of an unknown composer, although occasionally his name has been remembered. This type of folk song generally follows the patterns which we have just considered—A. B. A. A. A. B. A. or A. A. B. B. It will be a good plan to see if we can recognize these simple patterns in the following illustrations of the legendary song. "The Last

Rose of Summer," Irish; "The Ash Grove," Welsh; "When I was Seventeen," Swedish; "How Can I Leave Thee," German.

The "Composed Folk Song" may generally be traced no earlier than the eighteenth century and the composer's name is usually known. These composed songs frequently describe some phase of folk tradition and custom, but often are only a reflection of some Poetic Expression. Good examples of the Composed Folk Song are: "Annie Laurie," Lady Scott (Scotch); "Killarney," Balfe (Irish); "The Lorely," Silcher (German); "La Mandolinata," Paladilhe (Italian); "Swanee River," Foster (American).

The "Patriotic Song" is expressive of the love for home and country and the desire to serve her. Many of the compositions of this type are of unknown origin and therefore belong to the group of legendary songs, but the majority of them belong to the composed song division and reflect the style and period of their composer. The best example of the legendary patriotic song is "Men of Harlech," the national hymn of Wales. Other good examples of this type are: "The Minstrel Boy," Irish; "The Campbells Are Coming," Scotch. In the division of composed folk song is found the greatest of all patriotic songs "The Marseillaise" by Rouget de Lisle; in this great hymn to freedom the true spirit of patriotism still resounds. Almost all of the other examples of the composed song group reflect the manner of their composer to the detriment of their patriotic feel-

ing. "Rule Brittannia," Dr. Arne (English); "Austrian Hymn," Haydn (German); "Garibaldi Hymn," Olivieri (Italian), and "The Star-Spangled Banner," which was an eighteenth century English drinking song, "To Anacreon in Heaven," which Francis Scott Key used as a setting for his immortal verses.

The last division of national music is termed "National Composition;" by this we mean the works of composers who have taken their themes from the folk music of the people. National composition must be distinguished from the folk dance or the folk song, for, although it always reflects the national characteristics to be found in the simple airs, it has been developed by the great modern masters, who have established the national schools of the present day. Many of these composers have written Descriptive music and have told in musical story the legends of their native land or historical events. Some composers have written their individual conception of the music of other lands than their own. Bizet's opera "Carmen" is a most remarkable example of this type of national composition; belonging to that class also is Schumman's song "The Two Grenadiers," and "The Hungarian Dances" by Brahms.

Although this movement has been chiefly identified with the modern school, the use of national music as the basis of composition is not a new idea. Beethoven used Scotch and Irish melodies in the settings of several of his works; his charming song, "Faithfu' Johnnie," is so essentially a Scotch folk

song that it is hard to believe that it was written by the immortal Beethoven. Mendelssohn, in two of his symphonies, employed the national idiom, the "Scotch" and the "Italian" symphonies both being based on folk melodies, while the movements are descriptive of the scenes, legends and historical events of Scotland and Italy. But national composition in its strictest sense, came into being with the Polonaises and Mazurkas of Chopin and the Hungarian Rhapsodies of Liszt. Since the middle of the nineteenth century Nationality has been considered as one of the most important phases in all musical composition. The great modern schools of Russia (Rubinstein, Cui, Moussorgsky, Rimsky-Korsakow, Tschaikowsky, Glazounow, Rachmaninow); Bohemia (Smetana, Dvorak and Suk); Norway (Gade, Ole Bull, Grieg and Sinding); Sweden (Sodermann, Sjogren), and Finland (Sibelius) have all achieved their important place as among the greatest schools of music of today, because of the use of their own individual music. It is but natural that this movement should be an influence on the older schools of music and the composers of the present time in Italy, Germany, France, England and America are all turning to the music of their respective folk, for their inspiration.

There are so many illustrations to choose from that it is almost impossible to make a selection. Let us first consider those compositions which we have already heard, that should be grouped under this heading. "From the Land of the Sky Blue

Water" is a song by the American composer Charles Wakefield Cadman, who here uses an Indian theme as the melodic basis of his song. Smetana, the first of the great Bohemian composers wrote the "Bohemian Cradle Song," which we have already learned to love. The "Peer Gynt Suite No. 1" by Grieg is one of the most essentially Norwegian compositions in all musical literature, for Grieg has not only made use of Norwegian folk tunes but he has also immortalized in music that strange and fanciful creation of Ibsen's, "Peer Gynt," the embodiment of the Norwegian national temperament. We have already discussed at length the "Hungarian Rhapsody No. 2" by Liszt; the "Swedish Wedding March" by Sodermann; the "Finlandia" by Sibelius and the "Overture 1812" by Tschaikowsky. These are all excellent examples of National Composition. Other popular illustrations are: "Slavonic Dances" and "Songs My Mother Taught Me" by Dvorak; "Orientale" by Cui; "Chanson Indoue" from the opera "Sadko" by Rimsky-Korsakow; "Marche Slav" by Tschaikowsky and the "Norwegian Wedding March" by Grieg. These are from the modern national schools.

As illustrations for the national music from the older schools, the lovely Intermezzo No. 2 from "Jewels of the Madonna" by Wolf-Ferrari is a remarkable example of Italian national music. The overture "L'Arlessienne" by Bizet makes use of some very old French folk songs. Goldmark's overture "Sakuntala" tells an Oriental legend with

the Oriental strain in the music as a recognizable feature. By setting four old Morris airs together Percy Grainger has given us a charming example of English national composition in "Shepherd's Hey."

Chapter VI

The Characteristics of Folk Music

WE have already discovered, that, although music is called the "universal language" there are many different dialects to be noted in its speech. Just as the English, Scotch, Welsh, Irish and Americans speak the English language in different ways, each with their own distinguishing characteristics, so in the music of different countries individual traits are also noticeable.

When we are studying the folk music of the different lands, we will often find that the music of one country is very similar in character to that of another. The same thing may be noted in the language, and it is especially true of the folk tales. It should not be forgotten that many of the peoples of Europe came originally from the same race, and that, although climatic and political conditions have affected their language, customs and habits, as well as their arts, it is but logical that certain fundamental characteristics will not be entirely obliterated. For example, in all the branches of the Latin people, a love for gaiety and

pleasure is found, so it is but natural that the rhythmic element is a pronounced feature in the music of the Italians, Spanish and French. The Teutons on the other hand, are much more stolid and, while less temperamental than the Latins, they have a deeply sentimental vein, which is noticeable in the folk music of the Germans, the Norwegians and the Swedes. All the Slavic countries reflect in their music the bold and free spirit, which has ever been a synonym of their race. Yet there are great differences in the music of all these Slavic peoples. We find that the Russian art in all its forms, symbolizes the traditions and customs of the Orient, therefore, it is much more bizarre and barbaric than that of the Bohemians, Hungarians and Poles, who have met with other conditions.

The geographical position of certain lands has affected the arts as well as the customs, to a remarkable degree, and climatic conditions cause the music of the seacoast to be more varied and of an entirely different character to that found in the mountains or heard on the plains. The influence of the neighboring countries is as apparent in the music, as in the speech, customs and literature. Political conditions also play a very important part in the development of all art. A very good illustration of this is to be noticed in the story that is commonly called the "Faust Legend." This folk tale of a man who has sold his future life to the Devil, but who is redeemed by the pure love of a woman, is a popular legend among all peo-

ples. In the South lands the story becomes that of "Don Juan"; in the mountains, "Manfred"; on the sea, "The Flying Dutchman"; in the country towns of Germany, "The Free Shooter"; in the scholastic towns, "Dr. Faustus."

There are certain characteristics, which are distinctive to national music and which we must learn to distinguish.

First: The individual instruments* which are used by certain peoples.

The rhythmic instruments:

The tom-tom—although belonging to all primitive people, is now associated with the North American Indian. Example: "Gambler's Song" of the Glacier Park Indians. The tom-tom has developed into the drum of today.

The tambourine and castanets—are found in the folk music of Spain although also noticeable in certain parts of Italy and France. Example: "Linda Mia," a folk song of the Pyrenees, in which the clicking of the castanets provides the rhythmic accompaniment.

The melodic instruments:

The harp—although used in many lands the harp is now associated chiefly with the folk music of Ireland. Example: "The Harp That Once Thro' Tara's Halls"; even if this old Irish song is not recorded by the harp, it is sure to make an impression on youthful listeners, because it glor-

*It will be possible to hear the distinctive tone qualities of these instruments in your own home, by listening to records made by the actual instruments.

ifies in song the annual contests of the harpers at Tara Castle in Ireland.

The bagpipe—A popular instrument of all the British Isles, but now regarded as the national instrument of Scotland. The origin of the bagpipes has never been definitely traced. Instruments of this type are found in Asia, Africa and Europe. They were very popular in Europe during the sixteenth and seventeenth centuries, and were used at court as well as among the common people. The bagpipe undoubtedly reached its perfection in Scotland, where it has had a direct influence on all the folk music of that land. Example; there are a great many excellent records made by the bagpipe, but the best to reflect the true spirit of the Scotch people is "Will Ye No Come Back Again," which is recorded with the "Battle of Killiecrankie."

The lute—an instrument of the Latin countries of Medieval days, which curiously enough has been retained by the folk in certain parts of Scandinavia. An excellent record, in which the songs are accompanied by the lute is the song from "Fredman's Epistle" by Bellman.

The guitar—This instrument has superseded the lute in many Latin countries of today. It is exceedingly popular in Spain and Portugal as well as Southern Italy. "Guitarrico" a Spanish imitative song by Soriano is a good example of the accompaniment as played on the guitar.

The mandolin—This instrument is like the guitar, an outgrowth of the lute type of instru-

ment, and is found in all Latin countries. "Mandolinata" by Paladilhe and "Mandoline" by Debussy are both splendid illustrations in imitative music, of the effect of this instrument. "Clavecitos" ("Carnations") a Spanish song by Valverde has been recorded with Mandolin accompaniment as has "Comme se canta a Napule" ("As They Sung in Naples"), a Neapolitan folk song.

The banjo—the popular instrument of the American negro, doubtless brought by him in a simple form originally from Africa, where a primitive type of lute has been observed. A splendid illustration of the tone and rhythmic qualities of the banjo will be found in a recording of "Medley of Southern Melodies." An imitative song reflecting the banjo's characteristics is "A Banjo Song" by Sidney Homer.

The balalaika—one of the earliest instruments of the Russian folk was regarded as obsolete until recent years. Example; the two Russian folk songs "Molodka" and "Sun in the Sky Stop Shining" are the most characteristic records of the tone quality of the balalaika. "Let Joy Abide" is a Russian folk song, sung with balalaika accompaniment.

The ukelele—the guitar-like instrument of the South seas which the native Hawaiians have made popular in America. Example; a very good ukelele record is the "Aloha-oe," which is recorded with the native plantation air, "Kuu-Home."

Second: The effect which the use of these and other instruments have made on the music of different lands.

We have already noted the rhythmic effect of the tom-toms and the tambourines and castenets, but we will find that certain races have also used distinct rhythms for so long that they have made them practically their own.

The "Scotch Snap" is one of these distinctive rhythms, it is said to have been developed through the use of the bagpipe and drum. This rhythmic peculiarity is easily recognized, as the first tone has but half the duration of the second. In early days the "Scotch Snap" was rarely used except in folk dances, but as many of the Scotch poets have used old dance tunes as the settings for their ballads, it is therefore to be noticed in such songs as "Scots Wha Hae Wi' Wallace Bled" and "The Campbells Are Coming."

One of the favorite rhythms of ancient Greece was 5/4 and it is interesting to note that this peculiar rhythm is now used by the Russian folk, who have doubtless become familiar with it through the influence of the Greek Church in Russia. An excellent example of this rhythm is found in the second movement of Tschaikowsky's symphony "Pathetic."

Hungarian music shows in its rhythm, the influence of the dulcimer, an instrument made of metal strings, which are struck with a padded hammer. Almost all Hungarian airs begin on the down beat and are in dual time, in contrast with the triple time, which is found in many of the other Slavic countries. The Hungarian gypsies never use notes, the leader of the orchestra plays the violin,

and with the true gypsy love for meaningless decorations, he embellishes all his melodies with improvised trills and cadenzas. A characteristic of Hungarian music is the accented grace note, which is particularly effective on the violin. The Hungarian language also heavily accents its first syllables, so it is quite natural that this peculiarity should be a feature of the music of the people. This is noticeable in any of Liszt's "Hungarian Rhapsodies," the "Hungarian Dances" by Brahms, and in several records that have been made by native Hungarian orchestras.

Third: The use of different scales and modes than ours.

When we come to study the history of music we will find that the ancient Greek scale was based on the position of the half tone in a scale, which consisted of but four notes, and that different scales (or modes) were native to the various localities of Greece. These scales were used by the Early Church composers and during the Medieval period they were frequently used in the songs of the people also. In Russia today several of these old "modal-scales" are still found in the folk music; this being unquestionably due to the influence of the Greek Church.

The Hungarians in their folk music frequently use a peculiar minor scale, which has a flatted sixth tone and a raised seventh.

Fourth:

The constant mingling of the major and minor with a decided preference for the minor. This

is a striking characteristic of all Russian music and we frequently find in one folk song that the music expresses the deepest gloom, the tenderest sentiment, and the fiercest exhilaration.

These characteristics are the real basis of all national music. However, it is but natural that they are more easily recognizable in the music of those countries where the schools of musical composition have not been a definite part of the actual development of music history. The individual national traits of Italy, France, Germany and England were long ago assimilated by their great schools of music. On the other hand Russia, Poland, Bohemia, Hungary and Scandinavia have retained many of the primitive musical expressions in the music of their folk.

Chapter VII

The Message That Music Brings

WE have found that the four principles of music—Form, Nationality, Poetic thought, and Descriptive music—afford a most adequate medium for the expression of man's deepest feelings.

We have discovered that all music follows a definite formal pattern, and we have learned to distinguish between some of the simplest of these forms.

Through our listening to the music of the different countries, we have found that each nation expresses its musical thoughts in its own individual way; and we have seen that the characteristics of the people are all reflected in their folk music.

When we come to consider Descriptive music, we shall find that it includes all music which imitates animate or inanimate things, or which describes, or tells a definite story in music.

We are now ready to try to analyze the thoughts that music brings to the listener through the medium of poetic expression. These thoughts are almost too subtle to be defined; for they are apt

to vary too greatly with the listener's own mental attitude, because they are often associated in our minds, with thoughts that are purely personal in character. It is, however, in the province of this department of music, that grief, joy, love (either the love of nature, of home, of parents, children, or of sweetheart), and religion are most adequately expressed.

The uninitiated in music likes best those compositions that are either very sad or very gay, because the most natural impulse of the human heart is to either laugh or cry, and it therefore follows that whenever grief or joy is expressed in art, especially if it be the drama or music, that one is sure to respond to it at once.

We have already seen that Poetic thought is often expressed in national music as being of equal importance with the national feeling. But there are certain things which overstep the bounds of Nationality and become universal in character. Grief, joy, love, patriotism and religion are all universal, and become larger than the confines of any one land.

The tragedy of grief is universal. One does not stop to analyze the Nationality of the death march; it is too much a part of the experiences of every life. Let us listen to five great funeral marches and see if it is not the poignant sorrow that speaks to us the most emphatically: "Dead March" from "Saul," by Handel; "Funeral March" from the "Eroica" symphony, by Beethoven; "Funeral March" from "Sonata B Minor,"

Chopin; "Aase's Death" from "Peer Gynt Suite," by Grieg; Siegfried's "Death March" from "Die Goetterdammerung," by Wagner.

Joy is another characteristic of all nations, and these songs of happiness are unmistakable: "Let Joy Abide," Russian; "Voices of the Spring," Strauss; "Brindisi" from "Lucretia Borgia," by Donizetti; "Villanelle," by Del Acqua.

We will now listen to a group of love songs and see if it is the sentiment expressed or the Nationality that makes its first appeal. Of course we will naturally think of the national expression the second time we hear these compositions, but it is the expression of love in the music which makes the first appeal. The songs we have chosen, rank as the most famous love songs of all time: "Kathleen Mavourneen," Irish; "O Sole Mio," Italian; "Drink to Me Only with Thine Eyes," English; "Annie Laurie," Scotch; "All Thro' the Night," Welsh; "Du, du liegst mir im Herzen," German. We have already found that in listening to a number of lullabies that the Poetic thought was apparent first, although the difference in Nationality was also to be noted.

Although patriotism is naturally a very important part of national expression, it is also a universal sentiment. We all recognize this and we know that music is a necessary part of all military life. It is in fact one of the most important influences in the camp and on the battleground, because of the feelings of valor and courage, which the hearing of martial music always arouses. We must try

to dissociate the words from the music, and think of simply the character of the tune when we listen to patriotic music. If we do so, we will find that all music of this type inspires the same feeling in our breasts, whether it be our own national hymn, or that of some foreign nation. This is the reason why the most universal of patriotic hymns is now the French "Marseillaise," which has become the battle cry of freedom for the whole world, and has been universally adopted by all the Allied armies. The Russians discarded their "God Save the Czar" because of the words, but the music is stirring and virile and well deserves to be retained. In the patriotic songs of our own land, were it not for the association of the words, the two most inspiring examples of patriotic music are "Marching Through Georgia" and "Dixie Land." In fact these two airs, judging them for their musical worth alone, are far more patriotic in character than "America" or "The Star Spangled Banner," which evoke our patriotism only because of the association of the words. We have already spoken of the difference to be noted in the traditional patriotic song and the composed patriotic song (see page 47).

Religious feeling as expressed in music is respected by all, regardless of race or creed. It makes its appeal without consideration for any of the other principles save that of Poetic thought. There is always a chance for a discussion as to just what it is that makes any art religious. Many paintings of religious subjects are in reality mere

reproductions of textures or faces revealing the art of the painter, but not in any deep sense religious. The same thing is true of much of our religious music, the words are the only part that have any religious significance. Possibly the best definition we can give of religious music is that it is the music which lifts one above oneself and inspires in one a love for self effacement. Many of the hymns in the Church hymnals do not in any sense reflect the true spirit of the words. In the Protestant Hymnals some of the songs are a result of Luther's campaign to make music a part of the Church service. It is, therefore, naturally, a shock for the staid church member of today, to discover that many of his favorite hymns were originally German popular songs, which, when they are deprived of the religious association of the words, and sung in the original tempi, are in fact, excellent examples of the student drinking song still sung today.

There are, however, a number of our hymns that are religious in true musical feeling as well as the sentiment of the words. A few which are especially worthy of our consideration are: "Adeste Fideles" ("O Come All Ye Faithful"), the old Latin hymn of Christmas; "Crusader's Hymn" ("Fairest Lord Jesus"), old French; "Ein Feste Burg" ("A Mighty Fortress Is Our God"), German Chorale by Luther; and "Onward Christian Soldiers" by Sullivan of our own day. Songs of this type are truly religious in both music and text.

There is always a controversy as to whether opera can ever be religious in character, or if operatic airs should ever be heard in church. While the association of ideas says "No" the musical feeling expressed by many of the great composers is far more religious in character than are many of the airs from oratorio. Take as an example the music of Handel; surely every one will agree that the "Largo" is a religious expression in music, yet in its original version this beautiful air is from the opera "Xerxes" and is sung by the tenor hero, who enters a garden and enraptured with delight by the sight of a plane tree sings this famous and ever popular aria. There is much in Handel's oratorio "The Messiah," which is exactly the same in character, as that which is used in his operas, and in most instances the religious feeling was of far less importance than the composer's desire to give the singers an opportunity to show their remarkable vocal attainments. This is equally true of most of the opera composers, who have written oratorios or have made settings for the Mass. Rossini in his "Stabat Mater" has chosen the most sacred of all the texts of the Church for a composition of music, which is no more religious in its character than is the music from any of Rossini's operas. Of all the great opera composers Wagner seems best able to combine religious feeling in his music. As examples, listen to Elizabeth's imploring "O Blessed Virgin Hear My Prayer" and the chanting of the "Pilgrim's Chorus" in "Tannhauser"; "The Prayer of

the King" in Lohengrin"; and the "Good Friday Spell," "Amfortas' Prayer" and "March of the Grail Knights" from "Parsifal."

To determine the true religious feeling of music one should begin at the beginning of music's history and study the old Hebrew chants; the old Greek Church choruses and the Gregorian chants, and when one has steeped oneself in these, see how the same ideas have been expressed by the great composers. To the owner of a phonograph the hearing of these old religious airs is a very simple matter, for a number of the Orthodox Jewish cantors have made records of the psalms and the prayers of the Hebrew service. The best example of what pure religious expression in music can be, is the arrangement that Max Bruch made of the "Kol Nidre" (see page 100). There are a number of the Gregorian chants, which have been recorded for the phonograph. It is hard to realize the true significance of these early Christian hymns, unless they are heard in their own particular environment, in the great old cathedrals. Yet it is interesting to compare the Greek and Roman Church music of the Medieval days and it is quite possible to do so by the means of records. The "Kyrie Kekraxa" of the Greek Church presents an excellent opportunity to note the deep bass voices, that are a striking characteristic of the Greek Choirs, and it will be interesting to contrast this form of the Kyrie with the "Kyrie Eleison" of the Gregorian service. Several later examples of religious expression in music are; "Filiae Jerusalem" by

Gabrielli (1510-1586), "Joseph Mine" (Old German Christmas Song) by Calvisius (1556-1615); "Lo, How a Rose E'er Blooming" and "To Us Is Born Immanuel" by Praetorius (1576-1621); and the "Gloria Patri" and "Popule Meus" by Palestrina (1514-1594).

With the beginning of opera, 1600, there came a change in the simple direct beauty of religious expression and with but a few exceptions the early opera and oratorio composers wrote their compositions for vocal display rather than for the dramatic or religious expression. In some of the choruses from one of the early German Oratorios, the work of Heinrich Schutz (1585-1672), entitled "The Seven Last Words of Christ," there is a wonderful simplicity and a true religious feeling. This is also true of the religious compositions by Johann Sebastian Bach (1685-1750), for all the works which Bach wrote for Church service, bear the inscription "To the glory of God, Alone." Much of the music in Handel's oratorios is, as we have already stated, exactly the same type of music that he wrote for his operas. There are of course several notable exceptions; every child will feel the strength of the "Hallelujah Chorus" from the "Messiah"; and such arias as "He Shall Feed His Flock" and "I Know That My Redeemer Liveth," both also from the "Messiah" should be in the listening library of every home. There is another Handel aria which is not so well known, which should however be heard in the home circle frequently, this is "Total Eclipse—No Sun—No

Moon" from Handel's "Samson"; and is the air sung by Samson, when he realizes that he has become entirely blind.

There are two songs of a later date that are most remarkable examples of true religious expression in music: "The Love of God in Nature" by Beethoven and "The Almighty" by Schubert. Two arias from Mendelssohn's "Elijah," "If With All Your Hearts" and "Oh Rest in the Lord," and the famous aria from Mendelssohn's "St. Paul"—"But the Lord Is Mindful of His Own" should also be known in every home as examples of religious expression.

Chapter VIII

The Stories That Music Tells

WE have found that the power of Description in music is one of the fundamental principles, which music may express. It is always a popular principle, for story telling in any branch of art is sure to make a strong appeal. To the layman, genre painting, simple dramatic situations in literature, and the Descriptive in music make the first impression; later he will come to a realization of the true value of Form, Nationality and Poetic thought, as they are expressed in all the other arts.

Instrumental music that reflects the Descriptive element is designated as "Program music," in contra-distinction to "Absolute music," which is the name given to all the forms that do not tell a definite story or paint a distinct picture in tone.

In a certain sense all songs tell us stories, and yet you can easily divide the songs, with which you are familiar, into the two divisions of "Absolute music" and "Program music." Compare for example the most popular songs by Schubert; "Serenade" and "Erl King." In one, we have the

Poetic thought of love, and although a picture of a serenader before his lady's window may arise in our fancy, it is not inherent in the music itself, while the story of "Erl King" is definitely portrayed in the music. Or we can take two American songs, which are both setting of Kipling's poems; there is a great difference in the character of the words, as well as the music, of "On the Road to Mandalay" from that of "Danny Deever."

The same idea can be traced through the division of national music; we have already found in the folk songs that we have considered, that there is a constant desire to tell stories in music. This is especially true of the Latin race, yet there are "Dialogue Songs" to be found in Scandinavia, Russia and Germany as well as in France and Italy. Two excellent illustrations of the dialogue song are: "Au Claire de la Lune" ("By the Moon's Pale Light"), French; and "Astri, My Astri," Norwegian. Let us consider a few well known examples of folk songs which reflect the same poetic and dramatic qualities, which we have just classified in instrumental music, as "Absolute" and "Program" music.

Irish	"Kathleen Mavourneen"	(Absolute)
	"The Minstrel Boy"	(Program)
Scotch	"Annie Laurie"	(Absolute)
	"Jock O'Hazeldean"	(Program)
German	"The Soldier's Farewell"	(Absolute)
	"The Loreley"	(Program)

French	"Bergere Legere"	(Absolute)
	"Au Claire de la Lune"	(Program)

Because the trend of modern times has made demands on the dramatic instincts of all creative art, many music lovers have the false idea that Program music was unknown before the nineteenth century, and that it was a result of the breaking away from the formal restrictions that came into being with the creation of the modern school. It is true that the tendencies of modern music show a marked preference for the dramatic qualities, which are apparent in all Program music, but the fact remains that story telling in tone was attempted in very early days. It is but natural, however, that, during the period of music's history, which is designated as "Classical" (late seventeenth and eighteenth centuries) when all society was bound by the conventions of Court etiquette, that the development of Form should have been considered of more importance than any of the other principles of music. Therefore, when these early instrumental composers wrote compositions which they wanted to have tell a story, they still clung to the old formal traditions of the past, and their compositions, when viewed by the music lover of today, seem far removed from what he has come to recognize as Program music.

Program music, first of all must have a title, which gives it at once a definite character. True, titles are sometimes given to compositions which are rather a poetic reflection than an actual story

told in tone, yet the music is more a mood picture than an actual imitative description in music. Sometimes the barrier line is not very distinctly defined and we find that there is much difference of opinion as to what music is really an example of poetic description, and what is truly dramatic description. If one compares the musical compositions to actual paintings it is easier to recognize the true distinction. Take for example a composition with a title like the "Spring Song" by Mendelssohn, and compare it with the same composer's overture, "A Midsummer Night's Dream." In one the same idea is presented that a painter would portray in a beautiful landscape, and there arises in our minds an image of a spring scene, which might have been conceived by a Corot. In the overture, however, Mendelssohn has given in tone a real description of the story of Shakespeare's great comedy, which brings up a picture of fairyland as distinct and definite as any genre artist could paint.

The early composers used the imitative idea in their Descriptive music, and it was therefore quite possible for them to remain within the precincts of formal construction at the same time.

Even before the days of instrumental musical composition, when men were writing music only for the voices, there was an attempt to imitate in music the songs of birds and the cries of other animals. Clement Jannequin, who lived in the early part of the sixteenth century and of whose music little has come down to us, was one of the first com-

posers to give his vocal compositions names and also to try to imitate various sounds in his music. There are a number of such works as these listed in Jannequin's compositions: "War," "The Chase," "The Song of the Birds," "The Siege of Metz," "The Cries of Paris." In the last named composition the voice sings, "Listen to the cries of Paris," after which all the street cries are introduced and made to form a harmonious whole, the voices advertising such delicacies as "hot pies, delicious tarts, fresh herrings, fine mustard, new vegetables" and then beginning with "old shoes, old clothes," etc. Some of the early vocal composers of this time also imitated the cries of the animals; there is one composition of an Italian, Adriano Banchieri, who put in the form of a vocal madrigal, an imitation of a dog, a cat, a cuckoo, and an owl.

With the beginning of instrumental music this idea grew apace and we find a number of compositions of the early seventeenth century with titles which were really attempts at Program music, although it is highly improbable that from hearing the work, alone, without the titles, one could tell what was being described. In the English school at this period there lived one, John Munday, whose titles for a composition called "Fantasia" read like a weather map; "Fair Weather, Lightning, Thunder, Calm Weather, Lightning, Thunder, Fair Weather, Lightning, Thunder, A Clear Day." Without these titles it would be hard for the hearer of today to imagine all these sudden changes of temperature that the composer so evi-

dently gloried in. During this period, the French instrumental composers reveled in imitative compositions although they also gave titles to compositions, which were purely poetic in character. Couperin, who was called "The Grand," because he was the most famous master of the clavecin (the French procursor of the piano) wrote almost all his compositions in this manner. "The Hen," "The Butterflies," "The Little Wind Mills," "The Carillon of Cythera" are some of the many tone pictures to be found in the classification of the Couperin compositions. You will easily see that the element, which is of the greatest importance in all these works, is the rhythm. "The Carillon of Cythera" has been already suggested as an excellent example of the Rondo form, but as you listen to this dainty composition you can also hear the chiming of the bells.

Of all the composers of music, Bach is considered as the greatest master of Form of the Classical School, and one thinks of the Bach compositions as being practically synonomous with the term "Absolute music"; yet Bach left one work which is a clever piece of Program music. It is entitled "Capriccio, On the Departure of a Brother"; and throughout the composition Bach designates by titles, the meaning of his story; "His Friends Try to Dissuade Him From Making the Journey," "The Different Accidents, Which Might Befall Him," "The Laments," "Farewells," "The Post Horn," "The Journey" (A fugue based on the post-horn call).

But the real appreciation of the power of music, in the province of story telling came with Beethoven (1770-1827), who, with his sixth symphony "Pastoral" opened the gates to the domain of modern Program music. Beethoven tells us that in hearing this work "the hearer should make out the situations for himself," but he gives us definite titles for each movement and he also adds an extra movement to the regular form of the symphony, which consists of but four. These movements are called "Cheerful Impressions on Arriving in the Country," "Scene By the Brook," "Peasant's Dance," "Storm" and "Shepherd's Hymn of Thanksgiving After the Storm." In all his overtures Beethoven gives a musical description of the real content of the work itself, so that as these compositions are heard in our concert rooms today, they have become practically Program music. "Egmont," "Leonora No. 3" and "Coriolanus" are all excellent illustrations of this type of overture.

Beethoven's two greatest contemporaries, Von Weber and Schubert, were both imbued with this spirit of writing Descriptive music. Von Weber's opera overtures are of the same type as Beethoven's, in that the story of the entire work is told in the prelude, although this always retains the form of the Classical overture. The two best works by Von Weber of this type are: "Der Frieschutz" and "Oberon."

Schubert gave his genius in this direction an outlet by writing songs, which are designated as "Art Ballads" and in which the accompaniment becomes

a most important factor in the telling of the story. "The Erl King," which we have already discussed, is the best known work of Schubert's, which would qualify under this designation," but "The Wanderer" and "Gretchen at the Spinning Wheel" are also good examples. Schubert's follower in the development of the Art Ballad was Carl Loewe, two of his great songs should be heard in this connection: "The Watch" and "Edward."

With the development of that artistic impulse of the middle nineteenth century, which began with Beethoven, and which is known as the Romantic School, Program music became the most important of the principles of music to be developed by all composers. The Art Ballad was the most popular type of song, while in the instrumental school form was adapted to suit the needs of the composer. To this period belong Schumann and Mendelssohn of the German school, and Berlioz, Chopin and Liszt of the French school. The German school of this period did not go to such extremes as did the masters of the French Romanticism, but it must not be forgotten that the French public had been so satiated with horror and tragedy, as a result of the Revolution, that it was but natural that in all forms of art, the public should demand the sensational and bizarre. When we come to study instrumental forms we will find that to suit the needs of the Romantic composer of Program music two new forms came into being, the "Concert Overture" and the "Symphonic Poem." During this period, the composers began to make a great feature of the

importance of Nationality, and that division of Nationality, which we have already designated as "National Composition," dates from the Romantic School. New effects in the use of instruments were also attempted, in order that the story might be better told in music and many of the modern instrumental uses began at this time. The Schumann song "Two Grenadiers" is an excellent examaple of the use of the Art Ballad in combination with the principle of national expression. "Genoveva" overture, also by Schumann, is a good illustration of his story telling in instrumental music. Mendelssohn's overture "A Midsummer Night's Dream" belongs to the type of compositions which tell the story of the work that they prelude, but "Fair Melusina" and "The Hebrides" are both excellent examples of the Concert Overture form.

In the French school the idea of Program music was carried to a greater extreme. Berlioz, who was called by Schumann "the uncompromising champion of Program music," wrote all his works with this end in view. He used the instruments in many new ways and made the orchestration of his compositions a vital part of his story telling in music. He also made use of characteristic themes, which he used to depict the characters, that he was describing in music. Berlioz also recognized the importance of Nationality and introduced it as an important feature in many of his works. The "Minuet of the Will o' the Wisps" and the serenade of "Mephistopheles," both from the "Damnation of Faust," are remarkable examples

of Berlioz' power of instrumentation. The overture "Carnival Roman" and the arrangement of the Hungarian "March Rakoczy," which Berlioz introduced into the "Damnation of Faust," are both splendid types of national composition. Of his larger symphonic works, the best from a Program point of view, is "Harold In Italy," which describes Byron's melancholy wanderer. The four movements of the symphony are entitled: (1) "Harold in the Mountains," (2) "March of Pilgrims Singing the Evening Prayer," (3) "Serenade of a Mountaineer of the Abruzzi to His Mistress," (4) "Orgy of Brigands." Although Berlioz was important in the development of Program music, the genius of Liszt overshadows him. Liszt gave to his large forms of symphonic expression the title of *"Symphonic Poems" and he left thirteen of these compositions. The best and most popular are: "Orpheus," "Tasso," "Mazeppa" and "Les Preludes." Liszt was greatly influenced by the genius of his friend and contemporary, Wagner. Although Wagner is naturally associated entirely with the Opera School all his instrumental compositions reflect the best principles of Program music. Wagner's musical works make use of the "leit motif" or characteristic theme, which describes each person or inanimate thing, which assumes dramatic importance in his compositions; these themes are usually given by definite instruments, Wagner also preludes each act of his

*As almost all Symphonic Poems are too long for records and too difficult for the home pianist, the use of the player-piano to furnish these illustrations is recommended.

operas with an overture, which is to prepare the hearer for the dramatic action which is to follow on the stage, or the deep underlying poetic thought, which is formed in the whole work. The "Ride of the Valkyries" is an excellent illustration of this type of Prelude, which prepares the hearer for the action of the act to follow. This composition is the Prelude to the third act of the opera "Valkyrie," the scene of which takes place on the Valkyrie's rock. An illustration of a Prelude, which is used to prepare the hearer for the poetic thought which underlies the entire composition, is "Vorspiel" to "Lohengrin." This lovely composition paints in tone, a picture of the angels bringing to Earth the Holy Grail and the Sacred Spear and of their giving these relics to the Knights of Montsolvat. Wagner's great operatic arias also become programmatic, by the use of the leit motif in the accompaniments. A good example of this is found in "Wotan's Farewell" from "Valkyrie" and in "Amfortas' Prayer" from "Parsifal."

Modern composers have used Program music as their principal vehicle of musical expression, although the Concert Overture and Suite form have also been employed. They have combined Nationality, "leit motif" and characteristic instrumentation, and have generally followed the free pattern of Liszt's "Symphonic Poem." In national composers like Smetana, Dvorak, Grieg, Tschaikowsky, Rimsky-Korsakow, etc., have generally employed Program music as a means toward the furthering of a knowledge of national musical

expression. They have used as subjects historical events or the legends of their native land, and have incorporated folk melodies into their compositions.

The greatest master of Program music of today is Richard Strauss; all his works follow this plan, and his stories are most realistically portrayed in tone. His greatest works are: "Don Juan," "Till Eulenspiegel," "Death and Transfiguration" and "Thus Spake Zarathustra." Saint-Saens is more imitative in his development of the idea as will be noticed in "The Spinning Wheel of Omphale," "Phaeton" or "Danse Macabre." The Impressionistic School of French composers are naturally more vague in their melodic description, for they are depicting ideals and poetic fancies rather than reality. The greatest modern work of this type is Debussy's "Afternoon of a Faun."

Many musicians feel that Program music is not as great an expression of the true power of the art as is Absolute music. Yet, after all, Program music makes more of a demand on the intelligence of the listener. For to really appreciate such works as Beethoven's "Egmont," Mendelssohn's "Hebrides," Liszt's "Mazeppa," Saint-Saens' "Danse Macabre" and "Tschaikowsky's "Overture 1812," one must have a knowledge of legend, geography and history in order to really appreciate the true message of the music, as the composer intended it.

Chapter IX

The Correlation of Music in the Home With the Studies of School

DURING the past decade there has been a great interest in the music work in the public and private schools, and in many institutions the "Appreciation of Music Course" is considered as of as great importance as the actual sight singing and sight reading courses, the chorus, or the student orchestras. But the true worth of music has not yet been fully recognized. It will ultimately be realized that the music study in school must be correlated with the other subjects in the curriculum. This is of course a problem which in some ways it is difficult to solve. The busy music supervisor has to look after the music study in a number of schools. Sight singing, choruses, orchestras, ear training, the study of notation, and simple harmony, all must be outlined for the teachers. It is also almost impossible for the supervisor to keep in touch with all the daily studies in the school room. This is where the true worth of music in the home circle really begins. Every parent desirous of serving the best

interests of the children in the home, should keep informed as to the daily lesson work at school of the young people of the household. It will then become but a comparatively simple matter to devote a short time each day in the home circle to the listening to music, which can be correlated with the geography, history or literature lessons of the youthful student.

We must come to realize in the homes of this country, that music is a part of daily life and the sooner that we can correlate the music that we hear, with the other things in life, especially the studies of the school room, the sooner will we accomplish this end. Wise parents wish their children to be surrounded in the home with the best in art and with the pictures and books that will help them in their school work. Why should music not be used as a means to the same end? In the story telling in the home circle, wherever there is an allusion to music, it is often possible to give a musical illustration, which will make the point even clearer to the children. Almost all the old legends and fairy tales can be associated with music, in some way. It has been the author's experience that the Wagner stories and music are much clearer to the childish comprehension than they are to many grown-ups. Many of the opera stories can be told to children in a simple manner and these can be correlated to geography, history or literature. The love for the poets can be greatly stimulated by the hearing of songs set to the words with which children are already familiar. When the youthful listener

is taught to realize that music will help in the understanding of school studies, it is amazing how quickly he will begin to correlate for himself, the music he hears with other things in life.

It is not a good plan for any one to play or sing a musical composition to a child, unless one knows about it oneself, for questions are sure to arise that must be answered. But if the parents and teachers are able to carry out the plan of musical listening as correlated with school studies, they will be amazed to find how much they have learned themselves regarding music. And if this work is carried on systematically, it will surprise them to find how their own personal attitude toward music has changed, and their children when they begin to understand that music belongs to other things in life, will show a far different attitude toward their own music lessons. When parents come to appreciate this point, they will realize that music study is just as important as "the three R's" in the general plan of education of our children, and music, which has before been a separate and rather vague art, will take its place as a true member of the family of the Nine Muses.

Chapter X

Music in Its Relation to Geography

WE have already considered the importance of Nationality as one of the fundamental principles that music can express. The characteristic differences in the music of the European countries as it has been attested by the folk instruments has been made apparent. We have traced Nationality in music through its various forms; Dance song, Folk dance, Legendary song, Composed song, Patriotic song and National composition. Let us now see how we may aid our young people to come to a better realization of the importance of music, by correlating the listening to music at home, with the geography lessons of school.

The picture post cards, the stereopticon and the moving pictures are all used to promote an interest in foreign lands, we will now consider the importance of music in this connection. It will be a great aid if you will use your maps as well as your musical instruments.

The different European cities are, of course, all associated with the lives of the great composers, or

with events in music's history, but it is first necessary to study the simple folk song, as this best reflects the true association between geography and music.

It must also be remembered that all the arts of the various nations have been more or less influenced by the climatic, as well as the racial and governmental conditions. The primitive type may be the same, but it shows itself in various forms. Just as there is a difference in the speech of the various peoples, so is there a variety in their costumes and their customs, and this is especially noticeable in their art.

Neither do all nations use the instruments that we know, and it is but natural that countries having similar instruments for the presentation of their melodies, will reflect many of the same tendencies in their music. A similarity in language is also responsible for a similarity in musical characteristics. For example, one finds strong points of similarity in the music of Ireland, Scotland and Wales, countries that all used the bagpipe and the harp as their early instruments. And, although many of these songs have been associated with the English folk songs, because they have so long been sung in the English language, they have distinct and individual characteristics of their own, just as an Irishman, a Scotchman or a Welshman, each has his own accent in speech.

The music of Ireland is said to be the oldest of the British Isles, yet many of the Gaelic airs are native to both Ireland and Scotland. There is

proof that a famous harp school existed in Ireland as early as the sixth century. The song "The Harp That Once Thro' Tara's Halls" commemorates the famous gathering of the harpers for their annual contests in the famous minstrel hall of Tara Castle. Besides the harp, the Irish also used the bagpipes, and a peculiar kind of fiddle called the Geige, from which the most popular of the Irish dances, the Jig (as we now spell it) took its name.

The Irish, being of the Celtic race have a strange faculty of combining joy and sorrow and this is noticeable in some of their drinking songs and jigs. Like many of the other peoples, who have retained their primitive customs, the Irish describe all their homely, everyday work with musical tunes. "The Pretty Maid Milking Her Cow" and "The Irish Washerwoman" are good illustrations of this. Excellent examples of Irish song, which will accent geography as well are: "Bendemeer's Stream," "Where the River Shannon Flows" and "Killarney."

The music of Wales dates back almost as far as does the Irish, and the use of the harp and bagpipe was also popular there. So many of the Welsh songs like "All Thro' the Night," have been sung for so long in England that they are often mistaken for English songs. The Welsh national anthem, "Men of Harlech," makes the youthful listener anxious to know, just where Harlech is and what its men did.

Scotland has a peculiar fascination for the young musical listener. The bagpipe, with its restricted

tonal scale has, as we have already seen, left a direct influence on the Scotch airs, and the rhythmic peculiarity known as the "Scotch Snap," is also due to the use of this instrument. The "Highland Fling" and the "Sword Dances" well reflect these characteristics, while the more sentimental side of the Scot and his love for his native land is to be noticed in "Loch Lomond," "Coming Thro' the Rye," "Ye Banks and Brakes of Bonnie Doon" and "Flow Gently Sweet Afton." The "Border Ballads" also make a strong appeal to children, especially to the boy of the family. "Jock o'Hazeldean," "Wha'll Be King But Charlie," "The Campbells Are Coming" and "Scots Wha' Hae Wi' Wallace Bled," all take on a new meaning when one knows, where and when they actually originated.

In England music held a much more important place in past days than it has since, until the present day. The Puritans did away with many of the old songs and dances and it has been only in the last few years that these have been revived. The May Pole dances and the Morris Dances, as well as the old Rounds that are now attracting the attention of the modern composers, are reminding us of the past music of England. The "Border Ballads" really belong quite as much to England as they do to Scotland.

In France many of the old songs reflect that part of the land from which they originated. For example the music of Alsace and Lorraine naturally shows the influence of Germany, while that

of Provence is distinctly reminiscent of Spain. There are many of the old French songs of the time of Charlemagne still in existence, and there are also Crusader's Hymns and Troubadour Songs that we may hear and learn to know. Then there are the charming Begerettes and dances of the Court period to consider. Many of the modern composers are returning to these old sources for their inspiration. Among the many illustrations that would be possible to hear in this connection are "Aubade Provencal" by Couperin; "Chanson Lorraine"; "On the Bridge at Avignon"; "March of the Three Kings" (used by Bizet as the basis for his overture to "L'Arlessienne") ; and the marvelous "Marseillaise." We read much in the present war reports regarding the little town of Arras. It was here in the thirteenth century that there lived a curious humpback named Adam de la Halle. He became the most famous composer of his day and wrote the first Pastoral Opera, which is known as "Robin and Marion." Many of the songs from this work are recorded and are possible for us to hear in our homes today.

Belgium and Holland have little music that is distinctly national in character, for the influence of both France and Germany is reflected in their music as well as their language. In the early days of music's history the great school of the Netherlands was the most important in the development of counterpoint and there was laid the foundation for all musical composition. The action of Wag-

ner's "Lohengrin" takes place in Antwerp, Elsa's castle being now the Steen Museum.

The folk music of Germany sounds more familiar to us than that of any other land, because so many of our hymns and school songs are taken from German sources. All German folk music is of a homely and intimate character. The emotion, while intense and elevated, is always expressed in simple phrases. Many of the folk songs reflect a somewhat exaggerated sentimentality, but there is always a very close connection between the words and the music. There are a number of German songs that impress us with the geography of the land; but the three following are excellent examples: "Lorely," "The Watch on the Rhine" and "Eine Feste Burg" ("A Mighty Fortress Is Our God"); this latter song was written by Martin Luther in the famous Wartburg Castle, which stands just outside of the little town of Eisenach in Thuringia. Here also the Minnesinger Knights used to hold their annual contests of song, which Wagner immortalized in his "Tannhauser." In Wagner's "Meistersinger" the action takes place in Nurenburg; the legends of the Rhine were the inspiration of "The Ring of the Nibelungs." The story of "Hansel and Gretel" is one of the tales of the Black Forest and the music by Humperdinck is all taken from folk sources. One can go on through the whole of the modern German musical literature and find a very close association between the places and events and music.

Swiss music reflects the influence of the Italians, the Germans and the French, just as its speech and its folk stories are also borrowed from its neighbors. The Alpine yodel-call is practically the only distinctly national music of Switzerland, although we will find the yodel used also by mountaineers in other parts of Europe. The "Swiss Echo Song" by Eckert gives a good idea of the yodel call as used in imitative music. The Swiss have one national song, which is called "Kuhreigen" and which the Swiss Guards, those subsidized soldiers of past Court days, were not allowed to sing because the music of this air always made the soldier so homesick that he deserted his post. Kiensl, the modern German opera composer, has written an opera, called "Kuhreigen"; the story of this takes place in France during the Revolution, the hero is a Swiss soldier, who sang the "Kuhreigen," and was condemned to death.

Hungary and Bohemia, both have distinct types of music. The Hungarian gypsies tinge all of their music with a coloring that is most unusual (see page 58). The "March Rackoczy," the "Hungarian Rhapsodies" by Liszt and the "Hungarian Dances" arranged by Brahms, all show these characteristics. Bohemian music has many points in common with the other Slavic nations, but she has been under the domain of Austria for so long that many German tendencies are found in the folk music of Bohemia today. As Bohemia has always looked to the West for her culture her arts reflect the West far more than they do the East.

Smetana in his opera "The Bartered Bride" has set a Bohemian folk story to Bohemian folk music, and the result gives the hearer an excellent illustration of the possibilities of the Bohemian national music. This composer, in his symphonic poems "The Moldau" and "Vyserhad," pictures in music the scenes on the banks of the famous river of Bohemia and the strength of the mighty fortress of Prague. The "Slavonic Dances" arranged by Dvorak are good illustrations of Bohemian national music. Both Smetana and Dvorak restricted themselves almost entirely to the writing of Bohemian National Composition.

To continue our interest in Slavic music let us now journey to Russia, that vast land which in its speech, customs and arts links the Occident with the Orient. Russia's enormous size gives an immense variety to her art and music. There are songs very similar to the French and Italian folk songs, doubtless due to the influence that these lands had on the early Russian court. Then again there are songs and dances almost barbaric in their coloring and reflecting the Cossack influence of the South and East. The most interesting folk songs come from "Little Russia," a district of the Ukraine that borders on Poland. Here we find an instrument that is individual to the people of this locality, the balalaika. The balalaika was believed to be obsolete, until a few years ago, when it was rediscovered by M. Andreef, who also found many interesting old tunes that were distinctly influenced by this instrument. The "Cos-

sack's Lullaby," "Mother Moscow" and "Song of the Volga Boatmen" are the best of the Russian songs to associate with geography.

Polish music is characterized by its "Krakowiaks," "Polonaises" and "Mazurkas," which Chopin was the first to give to the world. There is a great variety and delicacy to be noticed in the distinctive Polish rhythms. It is natural that much of the music of Poland has been influenced by both Germany and Russia. But as Poland has been for many centuries a Catholic country the influence of its religious music is very apparent in many folk songs. In fact the Polish folk song is either a frank copy of a hymn of the Church, or a dance song, in which the rhythm of the Krakowiak, the Polonaise or the Mazurka is to be found.

In Scandinavia there are three distinct schools —Sweden, Norway and Finland. Sweden reflects the influence of Germany far more than does Norway, which has always maintained a certain independence in art. A number of the mountain songs of the Swedes suggest the Alpine yodel-call, while the folk dances possess many points of similiarity with these of Germany. Norway on the other hand has a different music in the forest lands from that to be found in the sea coast; all Norwegian folk music possesses a bold and vigorous character which is distinctive. We are already familiar in our study of the music of Sweden and Norway with the works of Svendsen, Grieg and Sinding. Finland has only recently become of serious importance in the modern National

Schools. "Finlandia," by Sibelius, a work which we have already heard (page 34), is an unusual example of the geographical music of this far away land.

In the south of Europe a far different character is noticed in the music than in that of the north. While there are some points of similarity to be found in the music of Spain and Italy, much of the Spanish music is reflective of the Moorish invasion and shows the influence of the Moors to almost as great an extent as does the architecture of Spain. The song "A Granada" tells of the glories of the old Moorish Capital. There are many gypsies throughout Spain and they have also influenced her music, although not to the extent to be noticed in the music of Hungary. The most beautiful legendary folk songs of Spain are found in Andalusia, while the people of the north revel in the dance song. Sarasate's "Romanza Andalusia" is an excellent example of national composition based on the Southern folk song, while "Linda Mia," with its clicking castanets, is distinctly a folk dance song of the Pyrenees. Legend tells us that it was in the Pyrenees, between France and Spain, that the castle of the Grail Knights were hidden. There is a town called Montsalvat, still in existence, where there is located a wonderful temple said to have been the Grail castle of Medieval days. Although the work of a Frenchman Bizet's opera "Carmen" is so distinctly Spanish in its character that the "Seguidilla" and "Habanera" as well as "Toreador Song" can all aid the childish imag-

ination as to the music of Spain. Wherever Spain has left her mark in the new world because of her colonies, the characteristics of her musical speech can be traced. This is of course noticeable in the music of many of the South American countries, also in Mexico and Cuba. The folk music of Spain has also been influenced by that of her colonies; a striking example of this being the "Habanera." This dance was originally introduced into Cuba by the African negro slaves, and in its oldest version it was called "A Creole Country Dance." It became so popular in the city of Havana, that when it was taken to Spain, the name "Habanera" was given to this form, which for many centuries has been the most popular dance of the Spanish folk.

The folk music of Portugal is very similar to that of its more dominating neighbor. The dance songs of the two lands are almost identical, but as the Portuguese is more pensive and tranquil by nature than the fiery and excitable Spaniard, so in many of the songs of Portugal there is noticed a repose and subdued melancholy, which is absent in the Spanish folk song.

Like the German music, the Italian seems also so familiar to us that its national flavor is practically lost. Yet there is much difference to be noted in the music of Northern Italy, with that of the Southern provinces. The songs of the seaports are very different from the music that is found in the interior. Such folk songs as "The Dove" (Tuscany) are quite distinct from "Santa

Lucia" and "O Sole Mio" of Naples. "The Fair Maid of Sorrento" brings up a picture of the cliffs surrounding the Bay of Naples; the later folk song "Funicoli-Funicola" is descriptive of the trip to Vesuvius on the funicular railway. When one starts to compare the music of Italian opera many more analogies are possible. The Italian folk of today sing the airs from the Italian operas, and one can truly say the folk music of Italy today is the Italian opera from Rossini to Wolf-Ferrari.

In the small mountain towns of Greece the folk still sing the old tunes of by-gone days and the ancient modes on which our first system of Church music was founded are still in use by some of these primitive people. We trace from Greece our first development in the history of modern music. Some of the Greek mountaineer songs, so primitive in character that they might have been used in ancient days, have been preserved by the means of phonograph records.

In America the folk music has been greatly affected by geographical conditions. The French influence is to be found in the songs of Canada and in the music of the Creoles. In Southern California the influence of Spain is as apparent in the music as in the architecture. The dance song and the plaintive minor harmonies of the negro, color all the music of the South. The future American composer will, naturally, combine in his music the characteristics of all of the peoples of the world, yet his compositions will undoubtedly reflect the true strength and virility of a free born race.

Chapter XI

Music and the History of the World

IN considering the relation of music to history, we do not mean the study of musical history in the accepted terms of the music student, but the correlation of the music that we hear, with the greatest events of the world's history. Until a short time ago, our music students, in their study of the history of music, had little or no conception of the true meaning of the term "History." The course of music history consisted almost entirely in a series of studies of the biographies of the great composers, and, in many instances, the peculiarities and idiosyncrasies of the individual were given far greater emphasis than the effect which the events of the time produced upon his works.

The mother in the home, or the teacher in the school, may make the historical event and the musical message of far greater importance, if she seeks to correlate them, for the child is far quicker to recognize this relationship than one can realize.

The music of ancient days is largely a matter of conjecture. We know from Assyrian bas reliefs

that the instruments of the Assyrians were of the noise-making, rhythm-marking type; the wall paintings of the Egyptians, by the use of the wind instruments of the reed family, and the long stringed harps, depict the love of the sensual in music. This simply accents what history tells us regarding the Assyrian and Egyptian races. As the Hebrews took their arts from both of their more dominating neighbors, it is but natural that their music was an adaptation of the best of both the Egyptian and Assyrian systems. History has proved that the Hebrew race is the most musical on earth, and it is safe to assume that this characteristic, so noticeable today, belonged to that race in ancient days as well. We, therefore, have to look to the Orthodox Jew, who has kept his music with as great a care as he has the Mosaic law, for in the collection of the Orthodox cantors many of the settings of the psalms and prayers of the priests are still to be found. As one listens to "Birchos Kohanim" (Benediction of the Priests) or "Kawokores Rohe Adre" (Like a Shepherd), one realizes the glory of the music of the great days of Israel.

The "Kol Nidrei" is the most sacred of the Jewish hymns, and is only sung once a year, on the evening of the Day of Atonement, the most holy day of the Jewish calendar. The Orthodox cantors will not sing it on any other occasion even for the purpose of making a record. We have, however, the beautiful modern version of the theme in the arrangement made by Max Bruch.

The Greeks, as we know, considered music of great importance, and their systems of musical science were different in the various localities of Greece. In the education of the Greek youth there were but two courses of study—music and athletics; all the sciences and arts being grouped under the term "Music." Of the Greek music which has come down to us, the most authentic is "The Hymn to Apollo," which was found in 1893 at a shrine to Apollo on the island of Delos. The words and music in the old neume notation were graven on a stone and were easily deciphered by the modern scientists. It is interesting to notice that the rhythm of this hymn, 5/4, is the peculiar rhythm of the Russian folk song, which has been so frequently remarked. That the influence of the Greek Church is responsible for the use of this rhythm among the folk of Russia of today is more than self-evident.

The real development of modern music began in the Christian Church, which for many centuries was alone in the sustaining of all forms of art. One traces in the early Church Chant the influence of the Hebrew and Greek music, but history tells us that this was far more evident in the Ambrosian Chants, which were destroyed by order of the Church, than in the later Gregorian Chants which are still in use in the Roman Catholic Church. Many of the Gregorian Chants may be heard in our homes by means of records, but since their chief interest is only due to their historic origin it is only when they are heard in the vaults of

some great cathedral that their true significance can be appreciated. We know that the early Church missionaries considered music of great importance and that they sent singers as a part of each mission. History tells us that after the conversion of Britain many of the best teachers came from Ireland, which is known to have had a very early school of music. Although the song "The Harp That Once Thro' Tara's Halls" belongs to a later period, it commemorates the days of the Irish harpers and may well be heard as an illustration of the importance of music in the early days in Ireland.

When we come to the period of Charlemagne (744-814), we find that the great master of the Holy Roman Empire realized full well the importance of music as an influence in civilization. He caused music to be made a part of school study, and even founded special schools for the training of the Church choristers. We can hear two songs of his day, the "Hymn of Charlemagne" and "The Lament for Charlemagne."

The interest in the development of the science of music continued in the Church, and that it was widely known throughout Europe is evident from the fact that we find first, Hucbald, a monk in Flanders, then Guido of Arezzo, and, later, Franco of Cologne, all working for the same ends. Of these three, the most important in relation to the modern school was Guido, who lived in the eleventh century. His famous hymn to "St. John the Baptist," on which he founded the present sys-

tem of solfeggio, can be heard by means of an excellent record. There has also come down to us from this century "The War Song of the Normans," which historians tell us was actually sung by the army of William the Conqueror at the Battle of Hastings (1066).

The influence of the Crusades is apparent in the music of the Troubadours, who brought back to Western Europe the most beautiful of the melodies of the Orient, as well as many of the Eastern instruments. The Crusade of Godfrey of Bouillon (1096) first made popular that most universal of folk songs, "Malbrouk." The words, "To war has gone Duke Marlborough," were set to this tune after the victory of Duke of Marlborough at Malplaquet in 1709. We have also many later eighteenth and nineteenth century settings to the air and know it by many titles, including "We Won't Get Home Until Morning," "For He's a Jolly Good Fellow," and "Me and My Mother are Irish." It is said that Marie Antoinette sang it as a cradle song. When Napoleon's armies went into Egypt it was their most popular marching song and was at once adopted by the Arabs, who still sing it as one of their most popular songs. Beethoven uses it in his battle symphony, "Wellington's Victory at Vittoria." But to return to the music of the Crusaders, the "Crusader's Hymn" (Fairest Lord Jesus), still sung in our churches today, is a better type of the religious spirit of the times than is the old marching song, "Malbrouk."

That France, during this period, recognized the power of music is evident from the fact that with the establishment of the University of Paris in 1100 we find that the chair of music was given equal rank with that of science and history.

The most famous of the Troubadours, Adam de la Halle, "The Hunchback of Arras," who was the composer of the first pastoral operetta, "Robin and Marion," lived in the thirteenth century in the little town of Arras in France (see page 91). Several of the selections from this work now can be heard in our homes through the medium of records. Then there are also several of the most beautiful of the songs of De Coucy and Thibaut of Navarre, that we are able to hear today in the same manner.

The importance of secular music was not only confined to France, but also is manifest by the contests of the Minnesingers of Germany, which were held in the famous old Wartburg Castle in Thuringia. Wagner has immortalized this event in his "Tannhauser" and has, in his other operas, used the legendary material which the Minnesingers wrote.

After the Crusades drew the nobility to the Orient, music became the heritage of the common people and the Jongleurs in France and the guilds of Meistersingers in Germany were a result. Massenet in his opera, "Jongleur of Notre Dame" has given an accurate picture of the life of this period; Wagner's opera, "Die Meistersinger of Nurnberg" also brings before us the work of the most

famous of these guilds, which remained in existence in Germany until the middle of the last century. The true hero of Wagner's opera, Hans Sachs (1496-1576), is a character in history who is sure to make a personal appeal to the youthful mind.

After the signing of the Magna Charta there began an immediate development of art in England. We have the unquestionable proof that a great school of music existed in England in the manuscript of the famous old canon, "Sumer Is a Cumen In."

The days of Wallace and Bruce are all commemorated in the Scotch songs dating from the early fourteenth century. "Scots Wha' Hae, Wi' Wallace Bled," is said to have been sung at the Battle of Bannockburn (1314).

The Hundred Years' War naturally retarded the progress of art, but at its close there began a renewed interest in music throughout Europe. The invention of printing spread knowledge to an extent undreamed of before. The fall of Constantinople gave a new impetus to the study of the ancient arts.

It is but a natural result that secular music should now claim equal rank with religious music. Therefore, when Martin Luther began his reforms of the Church he laid great stress on the importance of music. Neither is it strange that the Catholic Church should also realize this principle. One of the most popular airs from Adam de la Halle's "Robin and Marion" had long been a

part of the ritual of the Church. It was now abolished, and when the famous Council of Trent met in 1563, Pope Pius requested the composer Palestrina to write him a mass, which should be "both religious and popular."

As the Netherlands was ranked as one of the most important countries commercially during the fifteenth and sixteenth centuries, it is natural that the greatest school of art and music during this period should have been developed there. The most important of the early masters was Josquin des Pres, who was the contemporary and friend of Luther. It was doubtless true that Luther obtained much of his knowledge and enthusiasm for music from him. The late masters of the Netherland school, like their contemporaries in painting, went to Italy for further inspiration. These men laid the foundations for the great schools of Venice, Rome and Naples.

One of these masters, Adrian Willaert, found in Venice, in the Church of St. Mark's, two organs, and at once decided that instrumental antiphonal choirs were quite as possible as vocal ones. His followers used all the instrumental voices in the same manner, thus laying the foundation for the orchestral choirs of today.

Music continued to be regarded as of importance in England and at the time of Elizabeth one deficient in a knowledge of music was looked upon as lacking in education and culture. It was probably due to the interest of King Henry VIII that this condition prevailed during the reign of his

brilliant daughter. King Henry was known to be a lover of music and of the dance. Many of the Morris and May Pole dances still in use today date from his reign, a notable example being "Bluff King Hal." Shakespeare was a great lover of, as well as an authority on, music. We note frequent proofs of this in his works, and we are also fortunate in that many of the authentic airs of Shakespeare's day have been preserved. Almost all those known to have been the tunes of his period, as well as some musical settings of his words that belong to a later day, are available through the medium of records.

The first existing opera dates from the dawn of the seventeenth century and was written for the marriage of Maria De Medici and Henry the Fourth of France. Many of the airs from this work, as well as from the operatic works, which were its immediate followers, are possible for us to hear today in our homes.

Louis XIII was a great lover of music, and several compositions, including "Amaryllis" and "Chanson Louis XIII," are said to have been composed by him.

The Thirty Years' War, while it retarded the operatic development in Germany, was responsible for the great interest in instrumental music, which was the result of the activity of the town pipers in reproducing the songs and dances of the various nations which were involved in the conflict. The form of the Partita or Suite was the direct outgrowth of this time.

The advent of Cromwell did much to destroy all art in England, but with the Restoration an interest in music again was renewed, which is reflected in the works of Henry Purcell, the advent of Italian opera, and the later enthusiasm for the works of Handel.

During the early eighteenth century the court of Frederick the Great showed unusual interest in the art of music, and it is significant to recall that Bach was the friend and musical counselor of the strange old king. Peter the Great, in Russia, now introduced music as an important art to the Russian court.

All of the court etiquette and custom is reflected in the music from Bach to Beethoven, the period which is designated as the "Classical School."

The true revolutionary spirit of the late eighteenth century is apparent in the music of Beethoven, whose compositions are a direct outgrowth of the feeling of independence and equality which gave democracy to the world. Beethoven's admiration for Napoleon, whom he regarded as "the God-sent deliverer of Europe from the decay of the Middle Ages," is manifest in the "Eroica" symphony, which the master originally dedicated to Bonaparte. After Napoleon's betrayal of Democracy, Beethoven destroyed the original dedication and the score now bears the inscription, "To the memory of a great man." It should also be remembered that Beethoven's "Seventh Symphony" was written during the siege of Vienna and that it was originally produced at a concert given

for the benefit of the soldiers wounded at the Battle of Hanau.

The court of Louis Philippe brought back to Paris many of the past splendors of other days and the two opera houses still in existence were established. Naturally, musicians from all over Europe flocked to Paris, and the French Romantic School was the result. Just as the French authors after the Revolution realized that they must describe in detail the horrors of life to a horror-satiated public, so the musicians of this period were popular because of their extravagance of expression. In the opera this took form in intense melodrama: in the orchestral music of Berlioz, the bizarre and extravagant use of the instrumental effects; while in the virtuosity of Paganini and Liszt the same spirit is apparent. The feeling for National expression also becomes paramount at this time. The "Polonaises" and "Mazurkas" of Chopin and the "Hungarian Rhapsodies" of Liszt reflect this influence.

The wars for United Italy have resulted in a modern school of opera from Verdi to Puccini, which holds the stages of the world today. It is interesting to recall that the Government of Italy once forbade the performance of one of Verdi's operas because it was feared that it would stimulate too great an interest in military affairs.

One recalls that Wagner was an ardent revolutionist and was actually banished from his native land because he took too active a part in the uprising of 1848. In spite of the fact that Wagner

wrote the "Kaiser March" for the ascension of William I, the student of Wagner's political writings cannot help but realize that Wagner was at heart an ardent advocate of democracy.

In the study of musical literature, we will find that history has ever been a constant source of inspiration, and when one feels that this historical significance is strong, it must be given consideration in our listening to music in the home.

The music of today is expressive of the spirit of the times to a remarkable degree. We are too close to the great conflict to realize yet its real significance, yet there can be little doubt that, as it has already resulted in a simpler form of living for mankind, it will undoubtedly influence the art of the world in the same manner.

Chapter XII

The Literary Sources of Music

A CHILD is quick to realize the beauty of a simple poem, or the dramatic importance of the larger works of literature, whenever this interest is correlated with the actual listening to music, it will be found to be a most remarkable means of education.

Beginning with the Bible, there are constant allusions to music, especially in the Old Testament, which is of course but natural, for the Hebrews were without doubt the most musical of the ancient people. Unfortunately the Bible was translated at a period when little was known regarding the ancient instruments, and we therefore have a rather distorted impression as to what the music of the time really was. We have still retained the chanting and reading of the psalms after the old antiphonal manner of the Hebrew service, and these are some of the old Hebrew chants that have come down to us so directly that we can almost imagine that they were in use in Biblical days. The chants that we heard in Chapter Seven, page 67 are the best to hear again in this connection.

Biblical as well as Apochryphal subjects have inspired many great oratorios. The stories of "Israel in Egypt," "Samson," "Saul," "Joshua," "Joseph," Solomon" and "Judas Maccabeus" have been immortalized in music by Handel, although they never reached the popularity of his greatest work "The Messiah." Bach, in addition to his "Christmas Oratorio" set all the stories of the passion of Christ, as related by the Apostles. Haydn's "The Creation" was not directly inspired by the Bible, but is a poem based on material from Milton's "Paradise Lost." Beethoven's only oratorio is "Christ on the Mount of Olives." Schubert wrote a cantata on "Miriam's Hymn," Mendelssohn's two greatest musical monuments are "Elijah" and "St. Paul," the two best oratorios since Handel; Mendelssohn also left music for a stage work based on the story of "Athalia." A less known work by Mendelssohn is "Christus," a subject that also inspired Franz Liszt. "The Tower of Babel" is Rubinstein's best known oratorio. Gounod's "Redemption," always a popular work, is based on a Biblical text. The story of the "Prodigal Son" has been very popular with artists, but the two best musical works on the subject belong to the modern school, one being the composition of Sir Arthur Sullivan, the other the setting by Claude Debussy. The Queen of Sheba has been also a favorite subject with composers. Guonod and Goldmark each wrote an opera based on the story of the wonderful queen and her visit to Solomon. There are numberless other works less

well known, which are taken from Biblical material. But there are two works of the modern French school that must be classed as among the most popular works of this type: "Samson and Delilah" by Saint-Saens and "Mary Magdalene" by Massenet. The ever popular song by Salter, "The Cry of Rachel" always makes an impression on youthful minds. The story of Salome, the daughter of Herodias, who danced before the King and won for her prize the head of John the Baptist, has been an inspiration for many great works of art. Through the Medieval days the story assumed many legendary forms, but the gruesome prize won by the dancing maiden has held a fascination for artists, poets and musicians of all time. The two greatest operas founded on this story are: "Herodiade" by Massenet, and "Salome," the setting of Oscar Wilde's drama, by Richard Strauss.

In all of the earliest stories of mythology, music plays an important part. Almost all the legends of the Greeks tell of the relation of music to the other arts. There are two well known stories of Apollo that are excellent examples of the esteem in which music was held by the Greeks. One is the story of the discovery of the lyre. It is said that Mercury, walking on the banks of the Nile, found an empty tortoise shell, the sinews of which had dried into four strings; when he touched these strings with his toe, Mercury found that the vibrations made a pleasing sound, so he brought the instrument back to Greece to Apollo, who at once adopted it as his own individual instrument. This

is the Greek manner of acknowledging an indebtedness to the Egyptians for the invention of the stringed instruments. Then there is the story of Marsyas, who after he had found the flute, discarded by Minerva, became so elated at his success as a performer on this instrument that he challenged Apollo to a musical duel. Apollo won the duel but because King Midas had judged in favor of his opponent, Apollo changed the ears of Midas to those of an ass. The defeat of Marsyas proved for all time the superiority of the strings over the wind instruments.

All of Greek mythology is full of allusions to music, and it will he helpful if the youthful student is encouraged to try for himself to correlate music with these stories. Orpheus is the most popular of the early musical heroes in opera, and we find almost all the opera composers up to the middle of the eighteenth century made musical settings for the tragic story of the search for the lost Eurydice. It is interesting to compare the way in which this situation inspired the music of Peri, Caccini and Monteverdi, of the seventeenth century, and was also used by Gluck as the setting for his most famous air, "Che faro senza Euridice" ("I Have Lost My Euridice").

We have already heard the "Hymn to Apollo," which is one of the few authentic examples of Greek music that has come down to us (see page 101).

The stories of Acis and Galatea, Anacreon, Antigone, Aphrodite, Ariadne, Bacchus, Dafne,

Euterpe, Hercules, Medea, Odysseus, Phaeton, Philemon and Baucis, Prometheus and Sapho have all been the source of inspiration of many musical composers. Saint-Saens symphonic poems "Youth of Hercules," "Spinning Wheel of Omphale" and "Phaeton" and the lovely song by Brahms, "Sapphic Ode," should be heard in this connection, for they are easier to present and not difficult for a young person to comprehend.

The Greek dramas have contributed many librettos for operas, the most famous being the works of Gluck on "Iphigenia in Aulis" and "Iphigenia in Tauris"; "Les Troyens" by Berlioz and Massenet's "Les Errynnes," the subject of which is from the Greek tragedy although the play is by the modern French writer Le Count des Lisle.

The mythology of the Norse has been brought into opera by Richard Wagner, all of whose works are based on the greatest legends of literature. Wagner adapted the Eddas and Sagas of the Norse, with some of the Teutonic tales of the early Minnesingers and his great Tetralogy "The Ring of the Nibelungs" was the result. In his first successful opera "Rienzi" Wagner was inspired by the historical novel of the same name by Bulwer Lytton; his second work "The Flying Dutchman" is based on the old legend of the "Wandering Jew of the Sea." From the Minnesinger Knights Wagner received his material for "Tannhauser," which also combines the legend of St. Elizabeth with that of the Venusberg. From studying the works of the Minnesingers, he obtained the literary mate-

rial which he uses in "Lohengrin," "Tristan and Isolde" and "Parsifal." "Die Meistersinger" was a result of his contrasting the literary and musical works of the Minnesingers and the Meistersingers. Of all the great composers Wagner had a most remarkable understanding of legendary lore. In "Parsifal" is an unusual example of this, for there is not a phase of the Grail legend as it has been used by all peoples, that Wagner does not suggest in his last great dramas.

From the earlier folk tales told in the Kindergarten, to the days of the serious study of literature in the University, music should play an important part in the study of all literary works. The fairy tales of "Sleeping Beauty" and "The Nut Cracker and the Mouse King" both inspired Tschaikowsky to write beautiful compositions, which never fail to meet with popular favor from youthful hearers. Massenet wrote a pretty opera on "Cinderella." The most simple and beautiful of all the fairy operas is, "Hansel and Gretel" by Humperdinck, who has reflected in his music the true feeling of childhood for this charming old folk tale. In his opera "Koenigskinder," although it is based on another folk story, Humperdinck had woven into the libretto an allegorical meaning, which is not entirely understood by the youthful hearer.

The stories from the Arabian Nights are frequently used by composers as the basis of musical inspiration. The best known being the "Scheherazade Suite" by Rimsky-Korsakow.

There are many legendary tales of different lands that have inspired musical composition. The "Lorely" we know best because of the old German folk song which Silcher set to the Heine poem, but we should also know the later song by Franz Liszt, which is set to the same words. The story of Melusina the Mermaid has been immortalized in music by Mendelssohn in his concert overture. Hofmann also wrote a contata on this subject. Another folk tale is "Till Eulenspiegel" or "Tyll Owlglass," which belongs to many countries, but is most popular in Germany. In his tone poem entitled "Till Eulenspiegel" Richard Strauss paints in tone a non-forgetable picture of this merry mischief maker. Another well known folk tale is that of the Sorcier's apprentice who, by means of his master's charms succeds in forcing the broom to do his bidding. This humorous tale has been delightfully portrayed in music in the Scherzo "L'Apprenti Sorcier" by Dukas. A distinctly Russian folk tale is "Baba Yaga" and several of the Russian national composers have told us of this horrible old witch in their music. The story of the "Wild Huntsman" is found in a number of lands, but is unusually popular in the country towns of France; the tone poem by Cesar Franck entitled "Le Chasseur Maudit" pictures this legend in a musical composition. There is a very remarkable example of the close relationship between legend, nationality and music in the two symphonic poems by Sibelius, which are based on the "Kalevala." No more beautiful piece of mod-

ern music exists than the tone picture which Sibelius gives us of "The Swan of Tuonela," taken from this remarkable national epic.

When the children are in the grades and are becoming familiar with the simple and beloved poems of childhood, try whenever it is possible to aid them in a correlation of literature and music. Many of the best known poems have been set to music and are the most popular songs with children because they know the words. It should be also suggested to the child that he note the class relationship that exists between the words and the music.

BROWNING—"The Year's at the Spring" from "Pippa Passes" ..... *Mrs. Beach*

BURNS—"Auld Lang Syne"—
Set to an old Scotch air by Burns himself
—"Bonnie Wee Thing"..... *Lehmann*

EUGENE FIELD—"Little Boy Blue"..... *Nevin*
"Wynken Blinken and Nod"
Paissiello

JAMES WHITCOMB RILEY—"There Little Girl Don't Cry,"
Ward-Stephens

KIPLING—"Danny Deever" ..... *Damrosch*
—"On the Road to Mandalay"...*Speaks*

LONGFELLOW—"Day is Done"..... *Lohr*
—"The Arrow and the Song,"
Pinsuti

TENNYSON—"The Brook" ..... *Dolores*
—"Ring Out, Wild Bells"....*Gounod*

The study of "Hiawatha" becomes much more real to a child that has heard the actual Indian chants; this story has inspired many musical composers, but every child should know the beautiful air for tenor "Onaway Awake Beloved" that is from Coleridge-Taylor's "Hiawatha's Wedding Feast." When reading "Miles Standish" some of the old songs of the Puritans can be heard and the French Canadian folk songs will also make the study of "Evangeline" more interesting. "The Golden Legend" suggests the folk music of Naples. This story inspires Dudley Buck's cantata on the same subject and there is much of his music, which will appeal to the youthful listener. No child should fail to connect the poem of "Nurenberg" with the music of the Meistersingers, and Wagner's opera "Die Meistersinger." In "Walter von der Vogelweids" Longfellow tells of one of the last of the Minnesingers and if you but compare the poem with the aria "Am Stillen Herd," from the first act of "Die Meistersinger" you will find that Wagner's young hero Walter von Stolzing tells the Meistersingers that "Walter von der Vogelweide has been my master truly."

Lowell's "Vision of Sir Launfal" is always a popular favorite and gives an opportunity to again hear the Grail music of Wagner. The Troubadour songs of this period also illustrate this work as well as the Arthurian legends which Tennyson tells us in his "Idylls of the King."

Dickens is not known to the children of the present as he was to the past generation, yet "The Cricket on the Hearth" is still a popular favorite with young people. There is a charming and simple opera by Goldmark, which is based on this story. Boys are always thrilled by "The Tale of Two Cities" and a rehearing of the "Marseillaise" at this time is sure to make an appeal, while the court dances of Gluck and Mozart will help to bring back the remembrance of the luxury and grace of the life at the court of Marie Antoinette.

Scott is another of the favorites of the past generation, but possibly a renewed interest in "Ivanhoe" may be brought about by hearing the songs of the Troubadours and the Crusaders. There is also Scott's "Lady of the Lake" which embodies the best of the old days of Scotch minstrelsy; "Hail to the Chief" has been set to music by Sanderson and gives an excellent musical idea of this spirited poem. The famous novel "The Bride of Lammermoor" inspired Donizetti to write his famous opera "Lucia di Lammermoor," while "La Dame Blanche" by Boieldieu is adapted from Scott's novels, "The Monastery" and "Guy Mannering." De Koven's modern operetta "Robin Hood" also recalls the works of Scott.

We have already spoken of the importance with which music was held at the time of Shakespeare, and have found that many of the actual tunes of this period as they were heard in the original Shakespearean performances, can be reheard in our homes today. But the vast inspiration that

Shakespeare has been to all the great composers gives one material to fill many books. A child, who is reading "A Midsummer Night's Dream," should be given the opportunity of hearing the marvelous fairy music of Mendelssohn, and no reader of "Romeo and Juliet" should forget that this work has been the inspiration for great musical works by Berlioz, Gounod and Tschaikowsky. There are also excellent musical compositions that have been inspired by "Hamlet," "Macbeth," "Merry Wives of Windsor," "Othello" and "The Tempest."

When we come to a chronological study of literature there is also much music to hear. The time of Chaucer is brought directly to us by the famous old Canon "Sumer is icumen in," which belongs to the same period and which is in the same old English as "The Canterbury Tales." Dante and Chaucer both lived during the time of the greatest of the Troubadours, and many of their songs can be heard in this connection. Dante's story of "Paola and Francesca" has been a constant inspiration to artists, poets and musicians since his day. Tschaikowsky has written a very beautiful Symphonic Phantasia, "Francesca de Rimini" which follows the lines of Dante as its program. The story inspired D'Annunzio in the writing of his play of the same name, which has been used as the libretto for Zandonai's opera "Francesca di Rimini." Dante's "Divinia Commedia" is also the program for a symphonic poem by Liszt.

Boccaccio gives the version of the story of "Griselidis" which Massenet has used for the libretto of one of his most beautiful operas.

The student of Shakespeare will be interested in finding a great number of musical compositions, either belonging to this period, or have been inspired by the Shakespearean works, in the roll and record catalogues.

Cervantes' immortal "Don Quixoto" has been made an operatic here in one of the later works of Massenet; while Richard Strauss has pictured the "Knight of the Woeful Countenance" and his faithful Squire, Sancho Panza, in one of his greatest tone poems.

Milton's "Masque of Comus" was originally produced with a musical setting by William and Henry Lawes, while "Il Pensieroso" and "L'Allegro" were both set to music by Handel. Much of this music has been recorded.

Handel also used Dryden's "Alexander's Feast" as the basis of a musical work.

Moliere's "Le Amour Medicin" has been used as a libretto by many composers; a recent opera by Wolf-Ferrari is based on this story.

Abbe Prevost's novel of "Manon Lescaut" has inspired several opera composers; and there are three well known operas on this subject by Auber, Massenet and Puccini.

Voltaire's "Semiramus" provided the libretto for Rossini's opera "Semiramide."

Schiller gave Rossini the story for "William Tell"; Tschaikowsky the version he used for his

opera "Jeanne d' Arc"; and Smetana and D'Indy the material for their tone poems of "Wallenstein." Beethoven tells us that his earliest ambition was to write a fitting setting for Schiller's "Ode to Freedom" which he uses as the chorus ending for the "Ninth Symphony." There are many of Schiller's shorter poems that have become songs at the hands of the great German composers.

Goethe in his "Egmont" was assisted by the incidental music of his great contemporary, Beethoven. Goethe's version of the Faust legend has been the inspiration of many musical composers; "The Damnation of Faust" by Berlioz and the opera "Faust" by Gounod, both curiously enough the works of Frenchmen, and "Mephistophele" by the Italian composer, Boito, are the greatest operatic works on this subject. Goethe's "Faust" has, however, been programmed in the music of Schumann's cantata, the symphony with chorus by Liszt, and the Overture by Wagner. "Werther" becomes an opera personage at the hands of Massenet, and it is interesting for the student to know that the lovely "Ode to Spring," sung by Werther, to the verses of Ossian, is based on an old Gaelic tune, which is said to date back to the time of the old Bard. It is natural that the poems of Byron should have appealed very strongly to musical composers. His poetic drama "Manfred" was used by Schumann as the foundation for a great musical composition, and again by Tschaikowsky for a very remarkable symphonic work. "Childe Harold" inspired Berlioz in the writing of "Har-

old in Italy," a symphony, telling of the wanderings of Byron's hero. "Mazeppa" was used by Liszt as the dramatic basis of one of his best symphonic poems, and it was Byron's "Lament of Tasso" which also inspired Liszt in the writing of the Symphonic Poem "Tasso." While Byron's "Don Juan" has not been the direct inspiration of many of the composers, who have used the story, the opera by Mozart may be used in this connection, as both were taken from the same original source.

Thomas Moore's songs are well known to the lover of Irish folk music. "Paradise and the Peri" from "Lalla Rookh" was used as the libretto for a cantata by Schumann.

Many of the poems of Heine will be found in the song collections of Schumann and the later song composers. "The Two Grenadiers," which we have already discussed (page 34) is one of the best known of the Heine poems in a great musical setting; this is by Schumann. But Wagner also wrote a song to these verses. "Der Asra" by Rubinstein and "Du Bist Wie Eine Blume" by Schumann are two other well known songs set to Heine's verses.

Victor Hugo provided Verdi with two of his best librettos: the opera of "Ernani" being based on the novel of "Hernani," by Hugo, and "Rigoletto" being a setting of Hugo's "Le Roi Amuse." "Lucrezia Borgia" inspired Donizetti in the writing of the opera of the same name.

Pushkin's novel "Eugene Onegin" inspired the opera of the same name by Tschaikowsky.

Of the modern literary works which are associated with music, Ibsen's "Peer Gynt" is the best known, for Grieg's incidental music, originally written for the stage performance of the play, has become very popular. Anatole France, the gifted French satirist, gave Massenet the stories for this opera of "Thais" and "Jongleur de Notre Dame." The dramas of Maeterlinck have been the inspiration of a type of music, which is as impressionistic in character as are the mystic poems themselves; the best known of these works being the operas "Pelleas and Melisande" by Debussy, "Ariane and Blue Beard" by Dukas and "Monna Vanna" by Fevrier.

It is safe to assert that all literary productions wherein the thought-contents are profound will lend themselves well to musical expression. And music seems to be a more adequate medium for this type of expression than are the other arts. As Carlyle said, "All deep thought is musical."

Chapter XIII

Music Every Home Should Know

THESE lists have been prepared in order that the selections already discussed may be more easily classified. Those marked with an * are the compositions, which, generally speaking, should be in the listening library of every home.

Elements of Music

Examples of Rhythm

Any Folk Dance (See Page 128-129)
*Anitra's Dance, "Peer Gynt Suite"..... *Grieg*
The Bee ..... *Schubert*
Danse Macabre..... *Saint-Saens*
Gambler's Song..... *Blackfeet Indians*
In The Halls of the Mountain King, "Peer Gynt Suite". *Grieg*
*Largo al Factotum, "Barber of Seville"..... *Rossini*
Navajo Songs..... *Navajo Indians*
*On the Beautiful Blue Danube..... *Strauss*
*Pathetic Symphony (Second Movement)..... *Tschaikowsky*
*Ride of the Valkyries, "Valkyrie"..... *Wagner*

Examples of Melody

*Air, D Major Suite.....*Bach*
*Andante, "Fifth Symphony".....*Beethoven*
*Elegie "Les Erinnyes".....*Massenet*
*Intermezzo, "A Midsummer Night's Dream"...*Mendelssohn*
Intermezzo, "Cavalleria Rusticana".....*Mascagni*
*Le Cygne.....*Saint-Saens*
Morning "Peer Gynt Suite".....*Grieg*
*Melody in F.....*Rubinstein*
*Nocturne, "A Midsummer Night's Dream"....*Mendelssohn*
*Walter's Prize Song, "Die Meistersinger".....*Wagner*

Examples of Harmony

*Funeral March, B Minor Sonata.....*Chopin*
Hallelujah Chorus, "The Messiah".....*Handel*
*Largo, "Xerxes".....*Handel*
Liebestraum .....*Liszt*
Prelude C Sharp Minor.....*Rachmaninoff*
*March of the Grail Knights, "Parsifal".....*Wagner*
Negro Spirituals Good News, the Chariot's Coming
I want to Be Like Jesus
Live a' Humble

NATIONALITY

Folk Dance Songs

America	*Dixie Land
England	London Bridge
	Mulberry Bush
France	*On the Bridge at Avignon
	In the Spring
Ireland	*St. Patrick's Day
	*Wearin' o' the Green
Italy	*Tarantelle
Russia	Let Joy Abide
	*Molodka
Sweden	I See You
	Dance of Greeting

Folk Dances

Denmark	Ace of Diamonds
	Three Man's Reel
England	Bluff King Hal
	*Sellinger's Round
	*Shepherd's Hey
France	*Amaryllis (Rondo)
	Gavotte
	Minuet
Germany	Dance, "Hansel and Gretel"
	Kinderpolka
Hungary	Cshebogar
	Czardas
Ireland	Hornpipe
	Irish Washerwoman (Jig)
	Rinnce Fada
Italy	Salterello
	Tarantelle
Norway	Mountain March
Poland	Krakowiak
	Mazurka
	Polonaise
Russia	Kamarinskaia
Sweden	Bleking
	Oxdansen
	Mountain Polka
Scotland	Highland Fling
	Sword Dance

Folk Dances of Custom

Sweden	*Carrousel (Merry Go Round)
Finland	Harvest Dance
England	Gathering Peascods
	May Pole Dance
	*Morris Dance
Sweden	Reap the Flax
Denmark	Shoemaker's Dance
Scotland	Three Jolly Sheepskins (Sword Dance)
Denmark	Tinker's Dance

Legendary Folk Songs

America	Negro Spirituals
Bohemia	Good-Night
	The Wedding
England	*Drink to Me Only With Thine Eyes
	O Willow Willow
France	*Au Clair de la Lune
	Bergere Legere
Germany	*Du, Du Leigst Mir im Herzen
	Tannenbaum
Hawaiia	Knu Home
Ireand	*Molly Bawn
	*The Last Rose of Summer
Italy	*Santa Lucia
	*The Dove
Norway	Astri, mi Astri
	Ole, Ole
Russia	*Song of the Volga Boatmen
	Sun in the Sky Stop Shining
Scotland	*Loch Lomond
	Jock o'Hazeldean
Spain	Linda Mia
	Teresita Mia
Sweden	Bellman's "Fredman's Epistle"
	When I Was Seventeen
Wales	*All Thro' the Night
	Mentra Gwen

Patriotic Songs

America	Dixie Land (*Emmett*)
	Marching Through Georgia (*Work*)
	*The Star Spangled Banner (*Key*)
Belgium	*La Brabanconne (*Campenhout*)
	God Save the King (*Carey*)
England	*Rule Britannia (*Arne*)
France	*To War Has Gone Duke Marlborough (Legendary)

	*Marseillaise (*de Lisle*)
Germany	The Watch on the Rhine (*Wilhelm*)
	Deutschland uber Alles (Austrian Hymn) (*Haydn*)
Ireland	The Harp That Once Thro' Tara's Halls (Legendary)
	*The Minstrel Boy (Legendary)
Italy	*Garibaldi Hymn (*Olivieri*)
Norway	Norwegian National Hymn (*Blom*)
Russia	God Save the Czar (*Lvoff*)
	*Hymn of Free Russia (*Gretchaninoff*)
Scotland	*Scots Wha' Hae Wi' Wallace Bled (Legendary)
	The Campbells Are Coming (Legendary)
Spain	Soldier's Thy Fatherland Calls
Sweden	From Swedish Hearts (*Lindblad*)
Wales	*Men of Harlech (Legendary)

Composed Folk Songs

America	*Swanee River (*Foster*)
	*My Old Kentucky Home (*Foster*)
Bohemia	*Cradle Song (*Smetana*)
England	*Sally, in Our Alley (*Carey*)
	Home, Sweet Home (*Bishop*)
France	Mignonette (*Le Roux*)
Germany	*Haidenroslein (*Werner*)
	The Loreley (*Silcher*)
Ireland	*Kathleen Mavourneen (*Crouch*)
	Killarney (*Balfe*)
Italy	La Mandolinata (*Paladilhe*)
	*O Sole Mio (*di Capua*)
Russia	Kolebalnia (*Bachmetieff*)
	Sea Gull's Cry (*Grodski*)
Scotland	Annie Laurie (*Lady Scott*)
	Mary of Argyle (*Nelson*)
Spain	*La Paloma (*Yradier*)
	Clavelitos (*Valverde*)

National Composition

America	Dagger Dance, "Natoma" (*Herbert*) *From the Land of the Sky Blue Water (*Cadman*)
Bohemia	Slavonic Dances (*Dvorak*) *Songs My Mother Taught Me (*Dvorak*)
England	Shepherd's Hey (*Grainger*)
Finland	Finlandia (*Sibelius*)
France	*Overture L'Arlesienne (*Bizet*) Legend of the Sage Bush, "Jongeleur of Notre Dame" (Massenet) Opera, "Louise" (*Charpentier*)
Hungary	*Hungarian Dances (*Brahms*) *Hungarian Rhapsodies (*Liszt*)
Germany	Overture, "Sakuntala" (*Goldmark*) *Two Grenadiers (*Schumann*)
Italy	*Intermezzo, Acts 2-3, "Jewels of the Madonna" (*Wolf-Ferrarri*)
Norway	Norwegian Wedding March (*Grieg*) "Peer Gynt Suite" No. 1 (*Grieg*)
Poland	*Polonaise Militaire (*Chopin*) Souvenir de Moscow (*Wieniawski*)
Russia	*Marche Slav (*Tschaikowsky*) *Overture 1812 (*Tschaikowsky*)
Spain	Romanza Andaluzia (*Sarasate*) Spanish Dances (*Sarasate*)
Sweden	Swedish Wedding March (*Sodermann*)

Form

(It must always be remembered that Form is the basic principle of all music, however, in some compositions the form overshadows the other principles. We have listed here the compositions in which the Formal pattern is of greater importance than Nationality, Poetic Thought or Description.)

Song Form Patterns

Welsh	All Thro' the Night
Scotch	Comin' Thro' the Rye
English	Drink to Me Only
Scotch	Loch Lomond
Irish	Minstrel Boy
Italian	Santa Lucia

Folk Dances

(See page 129.)

Composed Dances

Gavotte, E major.....*Bach*
Gavotte .....*Gossec*
Gavotte .....*Gretry*
*Gavotte, "Les Petits Riens".....*Mozart*
*Mazurka, Op. 50, No. 2.....*Chopin*
Polonaise, "I Am Titania", "Mignon".....*Thomas*
*Polonaise, "Militaire" .....*Chopin*
Rigaudon .....*Monsigny*
Rigadon .....*Rameau*
Scherzo .....*Dittersdorf*
*Tambourin .....*Gossec*

Minuet

*Minuet in G.....*Beethoven*
*Minuet .....*Boccherini*
Minuet .....*Gluck*
Minuet in F.....*Haydn*
*Minuet, "Don Giovanni".....*Mozart*
*Minuet .....*Paderewski*

Rondo

*Amaryllis .....*Ghys*
*Carillon of Cythera.....*Couperin*
Sellinger's Round.....Old English

Waltz

*Minute Waltz.....*Chopin*
*Musetta's Waltz, "La Boheme".....*Puccini*
*On the Beautiful Blue Danube.....*Strauss*
Valse Brilliante.....*Chopin*
Voce di Primevera (Voices of Spring).....*Strauss*
*Waltz Song, "Romeo and Juliet".....*Gounod*

Marches

Aase's Death, "Peer Gynt Suite".....*Grieg*
Dead March, "Saul".....*Handel*
*Funeral March, "Eroica Symphony".....*Beethoven*
*Funeral March, B minor, Sonata.....*Chopin*
*Hail Bright Abode, "Tannhauser".....*Wagner*
*March of the Guilds, "Die Meistersinger".....*Wagner*
*March of the Grail Knights, "Parsifal".....*Wagner*
*March Rackozy.....*Berlioz*
Norwegian Wedding March.....*Grieg*
*Pilgrim's Chorus, "Tannhauser".....*Wagner*
*Siegfried's Death March, "Die Goetterdammerung".*Wagner*
Stars and Stripes Forever.....*Sousa*
Swedish Wedding March.....*Sodermann*

Poetic Thought

(See also Examples of Melody, Page 128.)

*Largo, "New World," Symphony.....*Dvorak*
Lullaby .....*Brahms*
*Meditation, "Thais".....*Massenet*
Serenade .....*Schubert*
*Songs Without Words—"Consolation".....*Mendelssohn*
"Sorrow" .....
"Spring Song".....
To a Water-lily.....*MacDowell*

Expression of Grief

Aase's Death, "Peer Gynt Suite".....*Grieg*
Dead March, "Saul".....*Handel*
Funeral March, B minor, Sonata.....*Chopin*
Funeral March, "Eroica," Symphony.....*Beethoven*
Siegfried's Death March.....*Wagner*

Expression of Joy

Brindisi, "Lucrezia Borgia".....*Donizetti*
Let Joy Abide.....Russian
Voce di Primavera, Voice of Spring.....*Strauss*
Villanelle .....*Del Acqua*

Expression of Love

Folk Songs

All Thro' the Night.....Welsh
Annie Laurie.....Scotch
Drink to Me Only.....English
Du Du Liegst mir im Herzen.....German
Kathleen Mavourneen .....Irish
O Sole Mio.....Italian

Opera

Dupuis le Jour, "Louise".....*Charpentier*
Isolde's Liebestod, "Tristan and Isolde".....*Wagner*
My Heart at Thy Sweet Voice, "Samson and Delilah"..
.....*Saint-Saens*
Siegmund's Love Song, "Valkyrie".....*Wagner*
Walter's Prize Song, "Die Meistersinger".....*Wagner*

Expression of Religion

*Adeste Fideles.....Old Latin Hymn
*Almighty .....*Schubert*
Amfortas' Prayer, "Parsifal".....*Wagner*

Birchos Kohanim.....Hebrew Chant
*But the Lord Is Mindful, "St. Paul".....*Mendelssohn*
Crusader's Hymn.....Old French
*Ein Feste Burg.....*Luther*
*Elizabeth's Prayer, "Tannhauser".....*Wagner*
Good Friday Spell, "Parsifal".....*Wagner*
Gloria Patri.....*Palestrina*
I Know that My Redeemer Liveth, "The Messiah"....
.....*Handel*
*If With All Your Hearts, "Elijah".....*Mendelssohn*
Joseph Mine.....*Calvisius*
*Kol Nidre.....Arr. *Bruch*
Kyrie Kekraxa.....Greek Church
Kyrie Eleison .....Gregorian
Lo, How a Rose.....*Calvisius*
Love of God in Nature.....*Beethoven*
March of the Grail Knights, "Parsifal".....*Wagner*
Oh! Rest in the Lord, "Elijah".....*Mendelssohn*
Pilgrim's Chorus, "Tannhauser".....*Wagner*
Populе Meus.....*Palestrina*
Prayer of the King, "Lohengrin".....*Wagner*
To Us Is Born Immanuel.....*Praetorius*
*Total Eclipse, "Samson".....*Handel*

Descriptive Music

Imitation

Banjo Song.....*Homer*
*Bee .....*Schubert*
Bell Song, "Lakme".....*Delibes*
Carillon of Cythera.....*Couperin*
Clavecitos .....Valverde
*Danse Macabre.....*Saint-Saens*
Gretchen at the Spinning Wheel.....*Schubert*
Guitarrico .....*Soriano*
In the Clock Store.....*Orth*
In a Boat.....*Grieg*
Minuet, Will o' the Wisps, "Damnation of Faust"...*Berlioz*

Mandolinata ..... *Paladilhe*
Mandoline ..... *Debussy*
Aria, "Perle de Brazil" Thou Brilliant Bird ..... *David*
*Ride of the Valkyries ..... *Wagner*
Serenade Mephistopheles, "Damnation of Faust" ..... *Berlioz*
Spinning Wheel ..... *Spindler*
Spinning Wheel Quartette, "Martha" ..... *Flotow*
*Sweet Bird, "Il Pensieroso" ..... *Handel*
Swiss Echo Song ..... *Eckert*

Art Ballads

*Danny Deever ..... *Damrosch*
Edward ..... *Loewe*
*Erl King ..... *Schubert*
Gretchen at the Spinning Wheel ..... *Schubert*
*Two Grenadiers ..... *Schumann*
*The Watch ..... *Loewe*
The Wanderer ..... *Schubert*

Program Music

Afternoon of a Faun ..... *Debussy*
Capriccio on the Departure of a Brother ..... *Bach*
Carneval Romain, Overture ..... *Berlioz*
Coriolanus, Overture ..... *Beethoven*
Danse Macabre ..... *Saint-Saens*
Death and Transfiguration ..... *Strauss*
Don Juan ..... *Strauss*
Egmont, Overture ..... *Beethoven*
*Fair Melusina, Overture ..... *Mendelssohn*
*Frieschutz, Der, Overture ..... *von Weber*
Genoveva, Overture ..... *Schumann*
Harold in Italy, Symphony ..... *Berlioz*
Hebrides, Overture ..... *Mendelssohn*
*Les Preludes ..... *Liszt*
*Leonora No. 3, Overture ..... *Beethoven*
*Lohengrin, Vorspiel ..... *Wagner*

Mazeppa ..... *Liszt*
*Midsummer Night's Dream, Overture..... *Mendelssohn*
Minuet, Will o' the Wisps, "Damnation of Faust"... *Berlioz*
Moldau ..... *Smetana*
Oberon, Overture..... *von Weber*
Orpheus ..... *Liszt*
*Pastoral, Symphony..... *Beethoven*
Phaeton ..... *Saint-Saens*
Prologue, "Pagliacci"..... *Leoncavallo*
*Ride of the Valkyries..... *Wagner*
Spinning Wheel of Omphale..... *Saint-Saens*
Tasso ..... *Liszt*
Toreador Song, "Carmen"..... *Bizet*
Till Eulenspiegel ..... *Strauss*
*Wotan's Farewell..... *Wagner*
When I Was Page, "Falstaff"..... *Verdi*

Geography

America	Dixie Land
	Swanee River
Bohemia	Moldau
	Vysehrad
England	Border Ballads
Finland	Finlandia
France	Aubade Provencal
	Chanson Lorraine
	On the Bridge at Avignon
Germany	Watch on the Rhine
	Loreley
	On the Beautiful Blue Danube
Ireland	Bendeemer's Stream
	Killarney
	Where the River Shannon Flows
Italy	The Dove
	The Fair Maid of Sorrento
	Funicoli-Funicola

Russia	Cossack Lullaby
	Mother Moscow
	Song of the Volga Boatmen
Scotland	Loch Lomond
	Ye Banks and Braes of Bonnie Doone
	Flow Gently Sweet Afton
Spain	A Granada
	Romanza Andaluzia
	Sequidilla (from "Carmen")
	Habanera (from "Carmen")
Wales	Men of Harlech

History

Birchos Kohanim.....Hebrew Chant
Kawokores Rohe Adre.....Hebrew Chant
Kyrie Kekraka .....Greek Church
Kyrie Eleison.....Gregorian
Hymn to Apollo.....Ancient Greek
Hymn of Charlemagne.....Old French
Hymn to St. John Baptist.....*Guido of Arezzo*
Lament for Charlemagne.....Old French
War Song of the Normans.....French
Filae Jerusalem .....*Gabrielli*
Populе Meus .....*Palestrina*
Gloria Patri .....*Palestrina*
To War Has Gone Duke Marlborough.....Old French
Songs from "Robin and Marion".....*Adam de la Halle*
When the Nightingale Doth Sing.....*De Coucy*
Scots Wha Hae' Wi Wallace Bled.....Scotch
Ein Feste Burg.....*Luther*
Huguenots Les.....*Meyerbeer*
Bluff King Hall.....Old English
Amaryllis .....Old French
Chanson Louis XIII.....Old French
"Eroica" Symphony.....*Beethoven*
Kaiser March .....*Wagner*
Hymn of Free Russia.....*Gretchaninoff*

Literary Significance

Am Stillem Herd "Die Meistersinger".....*Wagner*
Brindisi "Lucrezia Borgia".....*Donizetti*
But the Lord, "St. Paul".....*Mendelssohn*
Casse Noisette Suite.....*Tschaikowsky*
Che Faro Senza Eurydice, "Orfeo".....*Gluck*
Cry of Rachel, The.....*Salter*
Du Bist Wie Eine Blume.....*Schumann*
Fair Melusina Overture.....*Mendelssohn*
Funeste piaggie "Eurydice".....*Peri*
Hail to the Chief.....*Sanderson*
Hymn to Apollo.....Ancient Greek
If With All Your Hearts, "Elijah".....*Mendelssohn*
Il est Bon, "Herodiade".....*Massenet*
Legend of Sage Bush, "Jongleur de Notre Dame"..*Massenet*
Loreley .....*Liszt*
Mad Scene, "Hamlet".....*Thomas*
Masque of Comus.....*Lawes*
Mazeppa .....*Liszt*
Meditation, "Thais" .....*Massenet*
My Heart at Thy Sweet Voice, "Samson and Delilah"..
.....*Saint-Saens*
Non piango, "Eurydice".....*Caccini*
Onaway Awake Beloved, "Hiawatha's Wedding Feast".
.....*Coleridge-Taylor*
Ode of Ossian, "Werther".....*Massenet*
Overture, "A Midsummer Night's Dream"....*Mendelssohn*
Overture, "Egmont" .....*Beethoven*
Overture, "The Flying Dutchman".....*Wagner*
Overture, "Merry Wives of Windsor".....*Nicholai*
Overture Rienzi.....*Wagner*
Overture, "Tannhauser" .....*Wagner*
Overture, "William Tell".....*Rossini*
Pastoral Symphony, "The Messiah".....*Handel*
Peer Gynt, Suite No. 1.....*Grieg*
Phaeton .....*Saint-Saens*
Reve Il "Manon".....*Massenet*
Ride of the Valkyries.....*Wagner*

Sapphic Ode ..... *Brahms*
Scheherazade ..... *Rimsky-Korsakow*
Sextette, "Lucia di Lammermoor" ..... *Donizetti*
Sound an Alarm, "Judas Maccabeus" ..... *Handel*
Spinning Wheel of Omphale ..... *Saint-Saens*
Swan of Tuonela ..... *Sibelius*
Sweet Bird, "Il Pensieroso" ..... *Handel*
Sumer is Icumen In ..... Old English
Total Eclipses, "Samson" ..... *Handel*
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Tu se Morta, "Orfeo" ..... *Monteverdi*
Two Grenadiers ..... *Schumann*
Till Eulenspiegel ..... *Strauss*
Vorspiel, "Lohengrin" ..... *Wagner*
Vorspiel Meistersinger ..... *Wagner*
Vorspiel Parsifal ..... *Wagner*
Vorspiel Tristan and Isolde ..... *Wagner*
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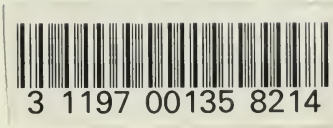
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